



chez N. Bonnard, rue S. Jacques, à l'Égüe.

Avec privilège du Roy.

Bonnard, del. et sculp.

La Bohémienne
Elle dance bien la Gaillarde, *Mais il faut toujours prendre garde*
Les Menuëts, les Passepiez ; *À ses mains, plus tost qu'à ses piedz.*

The front cover reproduces “La Bohemienne” (The Gypsy, Item 110), a hand-colored engraving by Nicolas Bonnart (1636–1718). The quatrain in French that appears below the dancing gypsy translates: “She dances well the galliard, minuets, and passepieds; but one must always pay attention to her hands, rather than to her feet.”

THE ART OF TERPSICHORE

FROM RENAISSANCE FESTIVALS
TO ROMANTIC BALLETS

AN EXHIBITION OF DANCE-RELATED RARE BOOKS AND PRINTS
IN HONOR OF THE ANNUAL CONFERENCE OF THE
SOCIETY OF DANCE HISTORY SCHOLARS
HELD AT BRIGHAM YOUNG UNIVERSITY
FEBRUARY 10-13, 1994

INTRODUCTION
BY
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BOOKS AND PRINTS SELECTED AND DESCRIBED
BY
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*For
Mary Ann O'Brian Malkin*

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Edited
by
A. Dean Larsen
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FOREWORD

In Greek mythology the nine daughters of Zeus and Mnemosyne were known as the Muses. These sisters served as patron goddesses of the arts, and their collective appellation bestowed on us the felicitous word *museum*—literally, “the place of the Muses.” One of their number presided as the Muse of choral song and dance; her name was Terpsichore (pronounced “tûrp-sik’ ə-rē”), meaning “to delight in dance.” From her cognomen are derived the adjectives *terpsichorean* and *terpsichoreal*—“of, pertaining to, or of the nature of dancing” (*Oxford English Dictionary*, 2nd ed.). In modern times this Muse’s name has come to signify both a female dancer and dancing as an art. Hence, our title, *The Art of Terpsichore*, which also echoes Carlo Blasis’s famous treatise, *The Code of Terpsichore* (Item 78).

This exhibition and catalogue owe much to a modern-day patron of the dance, Mary Ann O’Brian Malkin, to whom this issue of the *Friends of the Brigham Young University Library Newsletter* is dedicated. Mrs. Malkin, who has the most significant collection of eighteenth-century dance books and manuscripts in private hands, is a 1937 graduate of Pennsylvania State University and was a founding member of the New York City Chapter of Dance Masters of America. With her late husband, Sol M. Malkin, she edited and published *AB Bookman’s Weekly* for two decades. It was only after this colorful couple sold the *AB* in 1972 that she began to collect books and manuscripts that deal with dance notation. In the space of but twenty years she has amassed a wealth of terpsichorean materials that includes multiple copies of John Playford’s *The Dancing-Master* (Item 30), R. A. Feuillet’s *Chorégraphie* (Item 35), and Pierre Rameau’s *Le Maître à danser* (Item 46).

The uniqueness of Mrs. Malkin’s numerous eighteenth-century manuscripts precluded their travelling from New York to Utah, as did the rareness of Gregorio Lambranzi’s 1716 *Nuova e curiosa scuola de’ balli theatricali*. Nevertheless, although Mrs. Malkin previously has exhibited some of her treasures at The Grolier Club of New York and at the Harvard Theatre Collection in the exhibit “Four Hundred Years of Dance Notation,” the largest number of items that she has permitted for exhibition are the thirty-three rare books on display in the Harold B. Lee Library Special Collections Room from February 10–May 10, 1994. We thank her for her generosity, her support, and, above all, her friendship.

This catalogue is also produced in memory of two other patrons of the dance who relished the challenge of arranging exhibits and cataloguing the

items displayed: Edwin Binney, 3rd, who as honorary curator of ballet at the Harvard Theatre Collection advised Debra Sowell in the late 1970s; and Parmenia Migel Ekstrom, who organized the aforementioned Grolier Club exhibit and whose dispersed collection is reflected in the provenances of several of the 100 books on display. As noted, one-third of the books come from Mrs. Malkin. One-fourth—including several of the oldest—are from the Harold B. Lee Library Special Collections, and the remaining books are on loan to the Library from anonymous donors, friends, and collectors.

A few words are in order about the thirty prints selected for the exhibit. These are highlights from our personal collection of approximately six hundred dance-related woodcuts, etchings, engravings, and lithographs, as well as a few drawings and watercolors, that range from the late fifteenth to the late nineteenth century (1493–1892). Our focus in collecting has been on theatrical (more than social) dance, with particular interest in England, France, and Italy. We acquired our collection over the last fifteen years of our travels and through the aid of several antiquarian print dealers too numerous to mention in this brief foreword. In not a few cases these dealers have become dear friends, and we close by paying tribute to a trio: Gilberte Cournand of Paris, Rosslyn Glassman of London, and Daisy Mei of Florence. Without their expertise and assistance, our collection would be considerably diminished.

In addition to the works cited in the reference list and in the various item entries, the following encyclopedias have been widely consulted and gleaned for biographical and performance information: *Enciclopedia dello spettacolo* (Rome: Le Maschere, 1954–1962, supplements 1966 and 1978), 11 vols.; *The Dance Encyclopedia*, rev. ed. Anatole Chujoy and P. W. Manchester (New York: Simon and Schuster, 1967); Horst Koegler, *The Concise Oxford Dictionary of Ballet*, 2nd ed. (Oxford: Oxford University Press, 1987).

In this catalogue the terms *choreography* and *choreographic* allude to systems of dance notation, while *choreography* refers to the composition and arrangement of dances. Lengthy titles that are recorded in standard dance bibliographies have often been shortened. Spelling has been slightly modernized (for example, *u* in place of *v*), and accents have been added when warranted for the sake of clarity.

Illustrations without captions, such as the one on page *xii*, come from Minguet e Yrol's *Arte de danzar à la francesa* (Item 52).

D.H.S. and M.U.S.
Provo, January, 1994

INTRODUCTION

What kinds of records does a dance historian use to piece together an understanding of social and theatrical dancing centuries after those who participated in the events are gone? How do we know what dancing was like—how, where, when, and why it was done—before the relatively recent era of film, videotape, and sophisticated notation systems? This exhibit, timed to coincide with the 1994 conference of the Society of Dance History Scholars on the Brigham Young University campus, provides for scholars and interested visitors a cross-section of printed materials documenting the history of dancing in the Western tradition, from the late Renaissance to the mid-nineteenth century. Although the items selected for display are listed chronologically in this catalogue (with books first, followed by prints), this introduction will review them by category.

Fête Books

Some of the earliest entries in the catalogue are sixteenth-century Italian “fête books,” printed documentation of festivities conducted in honor of major events in princely courts. *Produced* might be a better word than conducted, as these festivities contained highly theatrical components: formal processions, staged combats, spectacles with masked performers and moving set pieces, even danced interludes between the courses of formal banquets. The arrival of a prince or princess into a new city or a marriage establishing an alliance between two noble houses prompted celebrations such as those commemorated in Items 2 (Giambullari, 1539), 4 (Mellini, 1566), and 5 (Gualterotti, 1579). According to theatre historian A. M. Nagler, theatrical elements such as the decorated chariots upon which the participants entered the performing area in Item 5 anticipated the 1581 *Ballet comique de la reyne*, which is often cited as the first “ballet” because of the integration of the dancing with instrumental music, singing, recitation, costuming, and decor—all in the service of a unified narrative line.

As records documenting the celebrations of the privileged classes, fête books were lavishly printed and illustrated, betokening the wealth and power of those whose activities they recorded. This tradition continued throughout the seventeenth century (see, e.g., Items 12, 16, 20, and 29) and well into the eighteenth century, when fifteen days of balls, theatrical performances, games, and fireworks celebrating the birth of a son to Charles III, king of Naples and Sicily (and later of Spain), were recorded in the magnificently

illustrated 1749 *Narrazione delle solenni reali feste* (Item 54). Works of several master engravers are represented in these festival books, notably Jacques Callot and Stefano Della Bella.

A popular aspect of many court entertainments was the equestrian ballet, in which costumed riders directed their mounts through a series of patterns and figures (see Items 16 and 105). These were usually held in a courtyard or piazza, and the audience watched the evolving visual designs from grandstands. Such horse ballets were the forerunner of Vienna's ever-popular Spanish Riding School, with its highly trained Lippizaner stallions.

Dancing Manuals

To the dance historian interested in reconstructing actual dances from the past, the most valuable kinds of documents are dancing manuals or treatises—"how to" volumes naming and explaining steps, often with specific choreographies outlined in word descriptions or in a form of choreographic notation. Of the hundred volumes chosen for this exhibit, fully twenty fall into this category, the largest number of any type of volume on display. The late sixteenth century and early seventeenth are well represented with Fabritio Caroso's 1581 *Il ballarino* (Item 7) and 1600 *Nobiltà di dame* (Item 10), followed by Cesare Negri's 1604 *Nuove inventioni di balli* (Item 11).

Incidentally, another type of book from this period sheds light on the importance of treatises in preserving the memory of dancing-masters. Garzoni da Bagnacavallo's 1589 *La piazza universale di tutte le professioni del mondo* (Item 9), an encyclopedia of professions, lists three men considered the greatest dancers of their day: Orlando Brotti, Zacharia Cremonese, and Cesare Negri (also called Cesare Trombone Milanese). Brotti and Cremonese, while apparently significant in their era, are now forgotten figures, while Negri's memory is perpetuated among dance historians because of the treatises he left behind—a testimony to the power of the printed word.

After the volumes of Caroso and Negri, the seventeenth century has curiously few treatises, aside from De Lauze's 1623 *Apologie de la danse* (which contains insufficient information from which to reproduce dances and is not included in this exhibit) and John Playford's *The Dancing-Master* (Item 30). The latter preserves the names, tunes, and directions for country dances, comparatively simple choreographies meant to be danced by several couples at a time in circle or line formations (precursors to the nineteenth-century quadrille). With the relative dearth of treatises in the seventeenth

century, historians are forced to look for movement cues in still images such as prints (Items 107–110), which are also informative as records of costumes worn by dancers.

In contrast, the eighteenth century presents a succession of noteworthy treatises and manuals that demonstrate a dramatic advance in the choreographic art and a new notation system designed to record that change. The historical factors behind this turnabout are rooted in human personalities. Louis XIV, who reigned from 1643 to 1715, was a skilled dancer whose epithet “the Sun King” derived from his role of the sun god Apollo in a court ballet entitled *Le Ballet de la nuit*. Louis placed his personal dancing-master, Pierre Beauchamp, at the head of the newly organized Académie Royale de Danse and charged him with formalizing the principles of the choreographic art as then practiced.

Beauchamp codified the five positions of the feet upon which ballet is based and established a system of arm positions. During the 1670s or 1680s Beauchamp devised a form of notation with which to record the codified technique, but either for lack of time or interest he never published his system. Instead, at the turn of the century, Raoul Auger Feuillet improved upon Beauchamp’s work and published *Chorégraphie ou l’art de décrire la danse par caractères, figures et signes démonstratifs* (Item 35). *Choreography* literally meant “dance writing,” and this system of step symbols traced over the floor patterns came to be called “Feuillet notation,” another object lesson in the advisability of publishing one’s work if one hopes for future credit and recognition. An engraved portrait of the dancing-master Louis Pécour (Item 112) depicts an open volume of his dances recorded in Feuillet notation.

Beyond such personal considerations, the implications of Feuillet’s volume were philosophically significant and international in scope. Soame Jenyns, in the second canto of *The Art of Dancing*, trumpeted the standardization of technique afforded by Feuillet’s precisely defined movement symbols: “Long was the *Dancing Art* unfix’d and free; / Hence lost in Error and Uncertainty: / No Precepts did it mind, or Rules obey, / But ev’ry Master taught a diff’rent Way: / . . . / Till *Fuillet* [*sic*] at length, Great Name! arose, / And did the Dance in Characters compose” (Item 50, p. 25). Choreography recorded in Feuillet notation acquired a new permanence, a fixed identity outside of the ephemeral moment of performance. Through notation, dances could be transmitted by post across geographical borders. The publication of popular dances also facilitated their transmission across class boundaries; in Item 47, Sol’s instruction is aimed not at a noble

audience but a bourgeois one. Perhaps most significantly, courts throughout Europe boasted French dancing-masters, and translations and adaptations of the Beauchamp/Feuillet system influenced teaching in England, Spain, Italy, and Germany (see Items 38, 43, 49, 52, and 53).

The elaborate and carefully reasoned symbols employed by Feuillet documented aspects of movement such as sinking, rising, jumping, turning, gliding, and beating of the feet. By the end of the eighteenth century, dancers had expanded the technical capabilities of their art, devising step combinations and body positions beyond the symbolic capacity of Feuillet's script. Carlo Blasis's 1820 *Traité élémentaire, théorique et pratique de l'art de la danse* (Item 73) and his 1828 *Code of Terpsichore* (Item 78) present the movement vocabulary still found at the core of today's ballet instruction.

Libretti

Individually, libretti preserve the narrative line of individual ballets. In addition to the plot, these slender volumes usually include a list of characters, names of performers, and information about collaborators such as scene and costume designers. Libretti are primary sources that may help historians establish chronologies of repertory and performers' careers. By studying collections of libretti spanning a significant time frame (e.g., Item 36), scholars may uncover trends in the narrative themes of a period's repertory or come to understand specific performance conventions.

Some of the libretti chosen for this exhibit were selected because they represent noteworthy performances, such as Quinault's *Le Triomphe de l'Amour* (Item 32), a landmark production because it was the first time women performed at L'Académie Royale de Musique (forerunner of the Paris Opéra) as members of the company. Other libretti have been chosen because they contain especially beautiful illustrations (Item 23, with its engravings by Stefano Della Bella) or because they draw attention to little-known performances.

Almanacs

Even more helpful in establishing chronologies are almanacs, volumes that record the events of an entire theatrical season. The almanacs chosen for display, which frame the decades of the Romantic ballet, include a treasure-trove of information for researchers. In addition to listing repertory and performers (guest artists as well as the resident company), these almanacs

record admission prices and income from performances; information about the theatres' seating capacity and lists of box holders; illustrations of performers, often accompanied by biographies or tributes in verse; lists of administrative as well as artistic employees; announcements of débuts and reviews of performances; and obituaries.

Courtesy Literature

Beginning the exhibit with Baldassare Castiglione's *Book of the Courtier* underscores the organizers' intent to highlight a *variety* of types of printed material that shed light on the history of dance in Western culture—not just the standard treatises and records of performances. Often cited as the first example of “courtesy literature,” *The Book of the Courtier* presents glimpses of the practice and purposes of dancing in its social context—the court of Urbino in the early sixteenth century. Another courtesy book in the exhibit is Item 51, F. Nivelon's *The Rudiments of Genteel Behavior*, whose text and illustrations provide valuable information on bows and curtseys as well as correct standing and walking. Instruction in etiquette and training in dance technique were interrelated. Just as information about dancing is found in courtesy literature, guidelines on manners and carriage are found in dance treatises.

Anti-Dance Literature

Dance historians may find much of value in works whose purpose is to decry the practice of dancing when that criticism is coupled with descriptions of the deplored activity. Charges that dancing leads to immorality and adultery are usually chief among the objections (see Item 3). Daneau's *Traité des danses* (Item 6) concludes that dancing is an inappropriate behavior for Christians, and Johann Lange's *Bedencken über die Streitigkeit vom Tanzen* (Item 37) cites scriptural passages to support the same conclusion 125 years later. Lange's hostile rhetoric elicited a strong defense of dance by his contemporary Johann Pasch (Item 39).

Historical and Theoretical Works

Naturally, today's dance historians are interested in the work of their predecessors, and this exhibit includes a variety of works whose orientations are historical and/or theoretical. A handful explore the choric, gymnastic, and pantomimic traditions of ancient Greece and Rome: Mercurialis's 1587

De arte gymnastica libri sex (Item 8); Meursius's *Orchestra, sive De saltationibus veterum* (Item 17); L'Aulnaye's 1790 *De la saltation théâtrale ou Recherches sur l'origine, les progrès, & les effets de la pantomime chez les anciens* (Item 66); Requeno y Vives's 1797 *Scoperta della chironomia ossia dell'arte di gestire con le mani* (Item 69); and Jorio's 1832 *La mimica degli antichi investigata nel gestire napoletano* (Item 82).

Best known among the historical volumes are surveys, spanning the centuries from antiquity to the author's contemporary world. In the seventeenth century, Michel de Pure's *Idée des spectacles anciens et nouveaux* (1668, Item 26) precedes the works of Ménéstrier, but the latter emerges as an important authority with three informative volumes: *Traité des tournois, ioustes, carrousels, et autres spectacles publics* (1669, Item 27), *Des représentations en musique anciennes et modernes* (1681, Item 31) and *Des ballets anciens et modernes selon les règles du théâtre* (1682, Item 33).

Eighteenth-century surveys include John Weaver's *An Essay Towards a History of Dancing* (1712, Item 41), Jacques Bonnet's *Histoire générale de la danse sacrée et profane* (1724, Item 45), and Louis de Cahusac's *La Danse ancienne et moderne ou Traité historique de la danse* (1754, Item 56). Cahusac reached beyond chronicle to explore the uses of theoretical constructs; some of his ideas found their way into Noverre's *Lettres sur la danse, et sur les ballets* (Item 58). Ange Goudar's 1759 *Observations sur les trois derniers ballets* (Item 57) is critical in another sense; his small volume is a harsh review of three ballets he attended in Paris, with descriptions of interest to historians.

These historical surveys are largely Eurocentric, with occasional nods to the traditions of non-Western cultures. Only Item 90, La Fage's 1844 *Histoire générale de la musique et de la danse* devotes significant space to the dance outside of Europe (with chapters on China, India, Egypt, and the Hebrews). Perhaps La Fage's multicultural approach derives from his emphasis on music. The multicultural issue raised by La Fage's volume is one of the greatest challenges facing American dance historians today: to what extent can or should the dance traditions of non-Western cultures be represented in textbooks and course syllabi?

Conclusion

A handful of other categories may be identified: costume books, not to mention individual prints, from whose illustrations historians glean information about the freedom of the dancers' movement or limitations imposed by dress (Items 47 and 100); volumes of theatrical scenes that help

us imagine the settings and decors of past performances (Items 88 and 93); and celebrations of individual performers, biographies and portraits of the personalities who brought works to life on stage, particularly during the Romantic era (Items 76, 85, 86, 88, 89, and 92). (The proportionally large number of prints chosen from between 1830 and 1850 reflects the vast quantity issued during the height of the Romantic ballet.) Two of the most entertaining books are satirical treatments of ballet stars: Joseph Berchoux's *La Danse, ou Les dieux de l'Opéra*, a poem recording the rivalry of Louis Duport and August Vestris (Item 71); and William Makepeace Thackeray's caricatures of Marie Taglioni, published under the pseudonym Théophile Wagstaffe (Item 84).

As dance historians bring the challenging questions of our day—notably multiculturalism and feminism—to the study of dance literature, books such as the ones in this exhibit are submitted to new scrutiny. The theme of the 1994 SDHS conference is “Retooling the Discipline: Research and Teaching Strategies for the 21st Century,” and conference presentations draw directly on at least two volumes in this exhibit. Nivelon's *The Rudiments of Genteel Behavior* is the subject of a workshop devoted to Alexander Technique and the acquisition of historical movement style. Likewise, one of Caroso's recorded choreographies, the *Contrapasso nuovo*, is examined in the light of mannerist aesthetics borrowed from art history. Caroso's treatises are available in modern editions, but a majority of the volumes on exhibit are not, which means they are not readily accessible to scholars and students. Many deserve reissuing in critical editions, with thoughtful introductions and annotations explaining and evaluating their contents. Only then will they become part of our shared understanding of the art of Terpsichore.

D.H.S.



REFERENCE AND PROVENANCE ABBREVIATIONS

B	Beaumont, Cyril W. <i>A Bibliography of Dancing</i> . New York: Benjamin Blom, 1963.
Blumenthal	Blumenthal, Arthur R. <i>Theatre Art of the Medici</i> . Hanover, NH: Dartmouth College, 1980.
BYU	BYU Special Collections, Harold B. Lee Library.
BYU*	On loan to BYU Special Collections, Harold B. Lee Library.
Cole	Sotheby's <i>Catalogue of the Jack Cole Collection of Books and Pictures on the Dance</i> , Part I (16–17 July 1979).
DeVesme/Massar	De Vesme, Alexandre, and Phyllis Dearborn Massar, <i>Stefano Della Bella</i> . New York: Collectors Editions, 1971. 2 vols.
DDM	Derra De Moroda, Friderica. <i>The Dance Library: A Catalogue</i> . Munich: Robert Wölflé, 1982.
E	Eames, Marian. <i>When All the World Was Dancing: Rare and Curious Books from the Cia Fornaroli Collection</i> . Reprint. New York: NYPL & Arno Press, 1971.
EB 3rd	Binney, Edwin, 3rd. <i>Royal Festivals and Romantic Ballerinas</i> . Washington, DC: Smithsonian Institution, 1971.
Eng.	Chaffee, George. "The Romantic Ballet in London, 1821–1858." <i>Dance Index</i> 2, Nos. 9–12 (Sept.–Dec. 1943).
F	Fletcher, Ifan Kyrle. <i>Bibliographical Descriptions of Forty Rare Books Relating to the Art of Dancing</i> . London: Dance Books, 1977.
400 Years	Ekstrom, Parmenia Migel. <i>Four Hundred Years of Dance Notation</i> . New York: Grolier Club, 1986.
Fr.	Chaffee, George. "Three or Four Graces: A Centenary Salvo," <i>Dance Index</i> 3, Nos. 9–11 (Sept.–Nov. 1944).

- Gamba Gamba da Bassano, Bartolommeo. *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV a XIX*. 4th ed. 1839. Reprint. Turin: Bottega d'Erasmus, 1962.
- IG Guest, Ivor. *A Gallery of Romantic Ballet*. London: New Mercury, 1965.
- Ital. Binney, Edwin, 3rd. "Sixty Years of Italian Dance Prints: 1815-1875." *Dance Perspectives* 53 (Spring 1973).
- K Kirstein, Lincoln. *Four Centuries of Ballet: Fifty Masterworks*. New York: Dover, 1984.
- Lieure Lieure, Jacques. *Jacques Callot*. Paris: Gazette des Beaux Arts, 1924-1927. 5 vols.
- L/M Little, Meredith Ellis, and Carol G. Marsh. *La Danse Noble: An Inventory of Dances and Sources*. Williamston, MA: Broude Brothers, 1992.
- LS Berton, Claude, et al. *Les Spectacles à travers les âges: Musique · danse*. Paris: Aux Éditions du Cygne, 1932.
- Luogo *Il luogo teatrale a Firenze*, ed. Mario Fabbri et al. Florence: Electa, 1975.
- M Magriel, Paul D. *A Bibliography of Dancing*. New York: Wilson, 1936. Plus Fourth Cumulated Supplement, 1936-1940.
- MAM Mary Ann O'Brian Malkin Collection.
- MHW Winter, Marian Hannah. *The Pre-Romantic Ballet*. London: Pitman, 1974.
- Migel Migel, Parmenia. *Great Ballet Prints of the Romantic Era*. New York: Dover, 1981.
- Nagler Nagler, A. M. *Theatre Festivals of the Medici: 1539-1637*. New Haven: Yale University Press, 1964.
- N/L *A Bibliography of the Dance Collection of Doris Niles & Serge Leslie*. London: Beaumont, 1966, 1968.

- PME Parmenia Migel Ekstrom. If a number follows, it refers to an item from her collection as found in Ximenes' Occasional List No. 90 (1991): *Ballet: 1582-1984, Three Hundred Books and Manuscripts from the Collection of Parmenia Migel Ekstrom*.
- Reade Reade, Brian. *Ballet Designs and Illustrations 1581-1940*. London: Her Majesty's Stationery Office, 1967.
- Sachs Sachs, Curt. *World History of the Dance*, trans. Bessie Schönberg. New York: Norton, 1937.
- Solerti Solerti, Angelo. *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637*. Florence: Bemporad, 1905.
- Sowell Sowell, Debra Hickenlooper. "Seventeenth-Century Costume Conventions and the Designs of Jean Bérain I." Master's thesis, Tufts University. May 1980.
- S/S Schwartz, Judith L., and Christena L. Schlundt. *French Court Dance and Dance Music: A Guide to Primary Source Writings, 1643-1789*. Stuyvesant, NY: Pendragon Press, 1987.
- Taglioni Binney, Edwin, 3rd. *Longing for the Ideal: Images of Marie Taglioni in Romantic Ballet*. Cambridge, MA: Harvard Theatre Collection, 1984.
- TNG *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. 20 vols.
- Weigert Weigert, Roger-Armand. *Jean I Bérain*. Paris: Les Éditions d'art et d'histoire, 1937. 2 vols.



PYRRHICHA SALTATIO

Pyrrhic Dance from Mercurialis's *De arte gymnastica* (Item 8).

BOOKS

Sixteenth Century

- [1] 1528: Castiglione, Baldassare (1478–1529). *Il libro del Cortegiano*. Venetia: Aldo Romano & Andrea d'Asola.

Emperor Charles V (1500–1558) called Castiglione “the best knight in the world,” a description earned by virtue of his humanistic studies, ambassadorial assignments, and chivalrous life and writings. His *Il libro del Cortegiano* [The book of the courtier]—a key document on the social, political, and Neo-Platonic theories of the sixteenth century—became one of the most influential books of the century and a prototype for most Renaissance courtesy books. This copy, published by the Aldine press, is the first edition and contains approximately thirty passages on dancing, including references to the *bassadanza* (the southern version of the stately basse danse), the *roegarze* (a dance of French derivation), the *moresca* (an exotic dance containing an element of Moorishness), and the *brandi* or branles (a popular line or circle dance). Castiglione’s work, divided into four books corresponding to four evenings at the court of Urbino, provides a key primary source for understanding the social context of court dances.

REFERENCES: cf. DDM 537a (Thomas Hoby English translation).

PROVENANCE: Indiana University (Lilly Library duplicate, released 8 November 1962); BYU.

- [2] 1539: Giambullari, Pier Francesco (1495–1555). *Apparato et feste nelle noze dello illustrissimo Signor Duca di Firenze*. Fiorenza: Benedetto Giunta.

Dedicated to Giovanni Bandini (Florentine ambassador at the Spanish and Imperial Court of Charles V), this festival book describes the late June and early July 1539 marriage decorations (*apparato*) and celebrations (*feste*) of Duke Cosimo I de’ Medici (1519–1574) and Eleonora of Toledo (1522–1562). A daughter of the Spanish Viceroy of Naples, the bride was a wealthy noblewoman whose large dowry replenished Cosimo’s empty coffers. The book contains *Il commodo*, a five-act prose comedy by Antonio Landi (b. 1506), as well as *intermedii* (entr’actes used in this play to show the passage of time) by Giovambattista Strozzi (1504–1571) and *stanze* (metrical compositions) by Giambattista Gelli (1498–1563). The play took place in the second courtyard of the Palazzo Medici in Via Larga, and its finale featured four couples carrying burning torches and performing a Dionysian dance. Gamba suggests that this is perhaps the first printed fête book.

REFERENCES: Gamba, 723 ("Molto raro libro, e forse il primo che ci dia Descrizioni di Apparati e Feste"); Nagler, 5–12; *Luogo* 6.2.4. See also A. C. Minor and Bonner Mitchell, *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539* (Columbia: University of Missouri Press, 1968).

PROVENANCE: Sold by the heirs of Cav[aliere] Bibl[iotecari]o Pietro Bettio in May 1847 to A. Tessier; BYU.

[3] 1549: Zuccollo da Cologne, Simeon. *La pazzia del ballo*. Padova: Giacomo Fabriano.

Little is known of Simeon Zuccollo, though his name seems to indicate that he or his family came originally from Cologne ("da Cologne"). He dedicates his anti-dance tract to Count Hercole da San Bonifacio, a Paduan canon. *La pazzia del ballo* [The madness of dance], one of the earliest books devoted entirely to dancing, is divided into twelve chapters. It examines the origins of dance and discusses the chief causes of the desire to dance: natural joy, joy induced by wine, and joy of music. Later chapters deal with why dancing can be considered folly—for example, it leads to immodesty and adultery. Particularly intriguing is the tenth chapter, devoted to showing how "those who dance resemble people bitten by the tarantula." This appears to be the first printed connection between the spider and dance. Zuccollo found especially objectionable the lascivious *ballo di cappello* (hat dance), a fact he details in the final two chapters. BYU's copy is the first edition, with "Con gratia, et priuilegio" following the imprint.

REFERENCES: F 2 ("the author was well versed in the details of the practices he attacked"); cf. DDM 2723 and N/L 573 (both citing the 1934 facsimile of a different issue without the privilege at the foot of the title page).

PROVENANCE: BYU.

[4] 1566: Mellini, Domenico (c. 1540–c. 1610). *Descrizione dell'entrata della sereniss. Reina Giovanna d'Austria*. Fiorenza: Giunti.

This fête book describes the elaborate entrée (formal entrance) of Princess Johanna of Habsburg (1547–1578), daughter of Holy Roman Emperor Ferdinand I (1503–1564) and younger sister of Maximilian II (1527–1576), into Florence

on 16 December 1565. The occasion was her marriage to Francesco I de' Medici (1541–1587), son and successor of Cosimo I (1519–1574). Two days later the couple celebrated their nuptials, “a political event of far-reaching consequence for the Tuscan state” (Nagler, 13). Mellini details the procession from Innsbruck to Florence, including fascinating descriptions of the fine clothes and costumes of participants, the festive decorations of gates and arches through which they made their formal procession, and the Duomo in which Johanna and Francesco were married. Their daughter was Marie de' Medici (1575–1642), who became the queen of Henry IV of France (1553–1610). Giorgio Vasari (1511–1574), generally regarded as the first art historian, was in charge of executing the artistic tasks, and a reference to his forthcoming book—the second, highly revised and illustrated edition of the *Vite* [Lives] of 1568—appears on p. 125.

REFERENCES: Nagler, 13–35; *Luogo* 7.6.

PROVENANCE: BYU.

[5] 1579: Gualterotti, Raffaello (1544–1638). *Feste nelle nozze del serenissimo Don Francesco Medici, gran duca di Toscana, et della sereniss. sua consorte la sig. Bianca Cappello*. Firenze: Giunti.

Gualterotti was a Florentine gentleman who wrote, composed poetry, and painted. His small but precious fête book commemorates a second marriage of a Medici duke, one based not on politics but on passion. Bianca Cappello (1548–1587), a Venetian, was first the mistress and then the second consort of Francesco I de' Medici (1541–1587), grand duke of Tuscany. Part of their marriage festivities included, on the evening of 14 October 1579, a choreographed *sbarra* or *barriera*, a staged or mock battle that took place on both sides of a barrier that separated the combattants. Most of the participants entered via decorated chariots, a Florentine event that foreshadowed the “much-admired form” of the Parisian *Ballet comique de la reyne* two years later (Nagler, 52). This copy has two engraved folding portraits of Francesco Medici and Bianca Cappello; these are of a later date and were inserted when the book was rebound. It also has fourteen (of the original sixteen) engraved plates of various entrées. The copy is notable for having belonged to Count Giacomo Durazzo (1717–1794), a Genoese ambassador to Vienna who dictated Viennese theatrical activities during the decade of the 1750s as the manager of the court theatres (see also Item 57), and to Jack Cole.

REFERENCES: Nagler, 49–57; *Luogo* 9.4.

PROVENANCE: Bookplate of Count Giacomo Durazzo; Cole 220; BYU.

[6] 1579: [Daneau, Lambert] (c. 1530–c. 1595). *Traité des danses*. [Geneva]: François Estienne.

Published by the distinguished Estienne family of printers and dedicated to the king of Navarre, this treatise in twenty chapters responds to the question of whether Christians are permitted to dance. The answer is a sharp attack against dancing. One quatrain of a sonnet states: “D’Entre les maux que le courroux des cieux / A dessus nous versez en abondance, / Point n’y en a qui ainsi que la danse / Par sa douceur soit plus pernicieux” (among the ills that the wrath of heaven pours down on us in abundance, none is more pernicious, because of its sweetness, than dance). Daneau cites numerous scriptural references, conveniently printed in the margins, to underscore the wickedness of dance. The conclusion is that the wicked customs of dancing should be sent back “aux enfers, dont elles son venues” (back to hell, whence they came).

REFERENCES: M 20; cf. DDM 686 (1581 Latin ed., “A tract . . . on the evils of dancing”).

PROVENANCE: Ex libris Marcellus Schlimovic (also stamp of the “Sociedad Hebraica Argentina—Colección M. Schlimovich”); ex libris Robert Saitschick; BYU.

[7] 1581: Caroso da Sermoneta, Fabritio (b. not after 1527–d. not before 1605). *Il ballarino*. Venetia: Francesco Ziletti.

The Italian dancing-master Fabritio Caroso authored two lengthy dancing manuals, *Il ballarino* (1581) and *Nobiltà di dame* (1600), an expanded version (sometimes referred to as the second edition) of the 1581 work (Item 10). *Nobiltà* was reissued as *Raccolta di varii balli* (1630), long after the author’s death. Perhaps the finest early book on dance, the beautifully illustrated *Ballarino* is dedicated to Bianca Cappello de’ Medici (1548–1587), grand duchess of Tuscany (Item 5). A key book on the social dances and dress styles of the period, the first part describes various movements and figures used in the dances and includes the airs. The second part describes the dances popular in France and Spain at that time, such as pavanes, canaries, branles, and minuets. This manual is of great significance as a repository of dance steps and dance music of the latter part of the sixteenth century. An engraved portrait of Caroso at age forty-six as well as twenty-two engraved plates accompany the text. The engravings are signed by Giacomo Franco (1550–1620), who worked in Venice for various publishers before establishing his own printing business c. 1596.

REFERENCES: B 24–25 (“remarkable for its fine engravings”); DDM 527 (“This is the first edition of this famous book”); F 4 (“The beautiful plates . . . are important not only as records of early dances but as vital evidence in the history of costume”); M 43–44 (illus. 42); N/L 86–87.

PROVENANCE: The Right Hon. Charles Lord Halifax, 1702 (bookplate on verso of title); Librairie Fl. Tulkens, Bruxelles; BYU*.

[8] 1587: Mercurialis, Girolamo (1530–1606). *De arte gymnastica libri sex*. Venetiis: Iuntas.

A professor of medicine who lectured at the universities of Padua, Bologna, and Pisa, Mercurialis was himself a student of antiquity. The book on exhibit, dedicated to Holy Roman Emperor Maximilian II (1527–1576), is the third edition of a popular study of the gymnastic arts and games of ancient Greece and Rome. The title translates “Six Books on the Gymnastic Art.” It was first printed in 1569 and reprinted in 1573. The author recommends that exercises range from dancing to more strenuous pursuits, such as pugilism. Of special interest are the chapters focussing on dance: Book 2, chapter 3, “De saltatoria”; Book 2, chapter 6, “De orchestica, sive tertia saltatoriae parte”; Book 2, chapter 7, “De fine saltationis et de loco”; and Book 5, chapter 3, “De saltatoriae effectibus.” The book contains several illustrations, including one of a Pyrrhic dance (p. 98), which was an ancient Greek choral dance common at Sparta and performed by armed men and boys. The work is significant for its placement of dance in the larger context of physical education.

REFERENCES: cf. M 43 (different ed.).

PROVENANCE: BYU.

[9] 1589: Garzoni da Bagnacavallo, Thomaso (1549–1589). *La piazza universale di tutte le professioni del mondo*. Venetia: Gio. Battista Somasco.

“The Universal Place of All the Professions of the World” is an encyclopedia of Renaissance knowledge. The first edition appeared in 1585. Dedicated to Duke Alfonso II d’Este (1533–1597), who was also the patron of the poet Torquato Tasso (1544–1595), this compendium of all the professions includes

discussions of a number of dance-related topics, including *ballarini* (pp. 449 ff., gymnasts and dancers), *buffoni* (pp. 814 ff., clowns and mimes), *comici* (pp. 737 ff., comic actors, including one of the earliest printed discussions of *commedia dell'arte* figures), *giostratori* (pp. 711 ff., jousters), and *musici* (pp. 431 ff., musicians). The section on dancers rapidly reviews the history of dancing from antiquity to the sixteenth century and lists the three "most perfect" contemporary dancers: Orlando Brotti, living in Venice; Zacharia Cremonese, resident of Padua; and Cesare Trombone Milanese, residing in Milan. While almost nothing further is known about the first two *ballarini*, the last of the trio is Cesare Negri, also known as "Il Trombone" (c. 1535–after 1604, see Item 11). The value of such compendia lies in the abundance of contemporary insights they afford, including the relative importance assigned to certain figures and subjects.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU.

[10] 1600: Caroso, Fabritio (b. not after 1527–d. not before 1605). *Nobiltà di dame: Libro, altra volta, chiamato Il Ballarino*. Venetia: Muschio.

In this second edition (see Item 7 for the first edition), dedicated to the duke and duchess of Parma, Caroso adds corrections and new dances, as well as the bass and the soprano to the music. He includes lute tablature and diamond-shaped notation for each dance. The lovely illustrations include an engraved title page by Dionisio Ortaglia da Milano as well as copper engravings by Giacomo Franco (1550–1620) of portraits of the author and dedicatees and thirty-five full-paged engraved plates of dancers, illustrating steps, attitudes, and costumes of the period. (Signature Bb is misbound after X in this copy.) The music is in both tablature and ordinary notation. The remainder sheets of this edition, with a rearrangement of the engravings, were reissued posthumously in 1630 (as a third edition) with the title *Raccolta di varij balli*.

REFERENCES: DDM 528 ("There are only three editions of Caroso and this is the second"); F 7 ("The Duke of Parma to whom this edition is dedicated was Ranuccio Farnese, during whose reign the great Teatro Farnese at Parma was built"); M 44. See also Angene Feves, "Caroso's Patronesses," *Proceedings of the Ninth Annual Conference: Society of Dance History Scholars* (1986): 53–64.

PROVENANCE: MAM.



Dancing Couple from Negri's *Nuove inventioni di balli* (Item 11).



Dancing Couple from Negri's *Nuove inventioni di balli* (Item 11).

Seventeenth Century

- [11] 1604: Negri, Cesare (c. 1535–after 1604). *Nuove inventioni di balli*. Milano: Girolamo Bordone.

The Italian dancing-master Cesare Negri, also known as “Il Trombone,” served at the court of Milan. He appears “unique among authorities on late Renaissance dance in supplying enough biographical detail to give some idea of the life of a successful dancing-master of the period” (TNG 13:94). The first edition of his key treatise on dance appeared under the title *Le gratie d'amore* in 1602. This is the second edition, dedicated to Philip III of Spain (1578–1621). Dividing his work into three parts, Negri first lists the names of the most famous dancers of his time and details the important persons for whom he has danced; next, he teaches the rules for steps (*passi*) and jumps (*salti*) for various court dances; finally, he instructs how to achieve gracious movements in dancing and provides the airs for such court dances as galliards, caprioles, voltes, pavaues, branles, and basses danses. In addition to an engraved printer's device on the title page and a portrait of the author opposite page 1, fifty-eight copper-engraved full-length illustrations of ladies and gentlemen by Leon Palavicino depict correct body and limb positions at different points in the dances.

REFERENCES: B 132 (“the costume of the period is delineated with a valuable attention to detail”); DDM 1920 (see plate 2); F 8 (“Philip III of Spain devoted his life to court festivities”); M 45; N/L 379–80.

PROVENANCE: BYU*.

- [12] 1608: [Rinuccini, Camillo] (1564–1649). *Descrizione delle feste fatte nelle Reali Nozze de' serenissimi principi di Toscana, D. Cosimo de' Medici, e Maria Maddalena, Arciduchessa d'Austria*. Firenze: Giunti.

In the autumn of 1608 Prince Cosimo II de' Medici (1590–1621), oldest son of Grand Duke Ferdinand I (1549–1609), married the Habsburg Archduchess Maria Magdalena (1589–1631) in Florence. This fête book contains detailed descriptions of the marriage festivities, which included the festive arrival of the bride, a *calcio* match in Piazza Santa Croce, a *veglia* (vigil or evening entertainment) in the Palazzo Pitti, a performance of *Il giudizio di Paride* [The judgment of Paris] in the Uffizi Theatre, an equestrian ballet in Piazza Santa Croce, and a mock battle on the Santa Trinità bridge. There were also jousts and various opportunities for dancing. The names of the chief participants appear at the end of the book.

REFERENCES: Blumenthal 15; DDM 113a (author listed as anonymous); Nagler, 101–15; *Luogo* 8.28.

PROVENANCE: Stamp of Bibl. Gust. C. Galletti, Flor.; BYU.

[13] 1612: Anonymous. *Recueil des plus excellens ballets de ce temps*. Paris: Toussaint du Bray.

This collection of eleven ballets (words or synopses only) includes the famous *Ballet comique de la reyne* (pp. 95–205), in addition to *Le Ballet de l'Amour desarmé*, *Le Ballet des suppleurs*, *Le Ballet du courtisan*, *Le Ballet des matrones*, *Le vray recit du Ballet des matrones*, *Recit du Ballet des singes*, *Le Ballet des secrétaires de Saint Innocent*, *Le Ballet des gentil-hommes champestres habillez à l'antique*, *Dessein du Ballet de Monseigneur de Vendosme*, and *Recit du Ballet de la foyre Saint Germain*. The reprinting of the *Ballet comique de la reyne* three decades after its initial performance in 1581 testifies to its continuing popularity. The importance of the original production cannot be overemphasized: “This ballet was a forerunner of the *ballet de cour* and is the first known work in Europe to combine dance, poetry and music into a coherent dramatic whole; it therefore represents an important step towards the later development of opera” (TNG 2:324).

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: MAM.

[14] 1614 [new style, 1615]: Saracinelli, Ferdinando (c. 1590–c. 1640). *Ballo delle zingare, rapresentato in Firenze nel Teatro dell'Altezza Serenissima di Toscana nel Carnovale dell'anno. 1614*. Firenze: Zanobi Pignoni.

The Italian poet and opera librettist Ferdinando Saracinelli served as confidential steward to both Cosimo II (1590–1621) and his son Ferdinando II (1610–1670), grand dukes of Tuscany. The *Ballo delle zingare* [Ballet of the gypsy women], performed in the Palazzo Pitti, was the second grand ball of Carnival in February 1614 (new style, 1615). A personified Arno river allegorically opens the ball with a speech in quatrains. Then appear the gypsy women singing on a river boat (“in barca su per il Fiume cantando”). After various songs and dances that include the knights and their ladies (“i Cavalieri con le Dame loro”), the gypsies’ parting injunction to the women in the audience is for them to invite the men to dance a galliard (“alla gagliarda”), which is to be followed—they need not fear—by a pavane (“Si farà la Pavana, non temete”). The galliard was a fast and lively dance in triple time, while the pavane was slow and stately.

REFERENCES: *Luogo* 10.13.

PROVENANCE: MAM.

[15] 1614 [new style, 1615]: Saracinelli, Ferdinando (c. 1590–c. 1640). *Ballo di donne turche insieme con i loro consorti di schiavi fatti liberi*. Firenze: Cosimo Giunti.

In Florence on the evening of 26 February 1614 (new style, 1615) the third grand ball of Carnival took place in the Palazzo Pitti. Alessandro Ginori wrote this libretto for the *Ballo di donne turche* [Ballet of the Turkish women]; Marco da Gagliano (1582–1643), the grand duke's *maestro di cappella* since 1610, composed the music; and Iacopo Ligozzi designed the costumes. Santino Comesari, a dancing-master for the grand duke's family, choreographed the ballet, which was performed by “sei Turchi, e dieci Donne Turche, adorne pomposamente di Abiti, e Gioie, all’armonia di diversi strumenti” (six male Turks and ten female Turks, adorned majestically in costumes and jewels, and to the sound of various instruments). The roles of the women were danced by various courtiers. The dancing was notable because to the same music they danced four types of dances—that is, the *calata*, the *corrente* (courant), the canary, and the galliard (Solerti, 97).

REFERENCES: *Luogo* 10.14.

PROVENANCE: MAM.

[16] 1616: Salvadori, Andrea (1591–1635). *Guerra di bellezza: Festa a cavallo fatta in Firenze per la venuta del Serenissimo Principe d’Urbino, L’Ottobre del 1616*. Firenze: Zanobi Pignoni.

Andrea Salvadori served as a poet at the Tuscan grand-ducal court and composed libretti from 1616 to 1634. On 16 October 1616, Federigo Della Rovere, only son of Duke Francesco of Urbino and bridegroom of Claudia de’ Medici (1604–1648), visited Florence. To celebrate the occasion, various balls and *mascherate* (masquerades) were given and a tournament and equestrian ballet (*festa a cavallo*) took place in Piazza Santa Croce. Salvadori authored the story for the latter, entitling his horse ballet the *Guerra di bellezza* [War of beauty]. Giulio Parigi (1571–1635), a scene designer and etcher, oversaw the erection of the grandstands; Agniolo Ricci designed the elaborate choreography; and Iacopo Peri (1561–1633)—composer of the first real opera—and Paolo Francesino composed the music. This libretto begins with Fame addressing and paying tribute to Prince Federigo. Two women then speak, one (representing the sun) in defense of the beauty of the eyes and the other (representing the sea) in defense of the lips. Cupid then arrives to divide 300 foot soldiers and horsemen engaged in a mock battle, and he initiates the equestrian ballet. A description of the chariots, floats, and ballet—accompanied by five etchings by Jacques Callot (1592–1635) after Giulio Parigi—concludes the libretto.

REFERENCES: Blumenthal, 102-9; Nagler, 128-30.

PROVENANCE: Ex libris Petri Ginori-Conti; Giannalisa Feltrinelli; William H. Schab, Inc.; Edwin Binney, 3rd; BYU*.

[17] 1618: Meursius, Ioannes (1579-1639). *Orchestra, sive De saltationibus veterum*. Lugduni Batavorum: Godefridi Basson.

Dedicated to Cornelius van der Myle (1579-1642), this lexicon of ancient Greek and Roman dances opens with a useful alphabetical index to a large variety of Greek dance terms (Saltationum Index). The terms are then explained in individual entries in Latin. The dance entries contain citations to scores of classical sources. The book closes with useful indexes to subjects, words, and more than one hundred authors cited. This compendium proves to be a particularly valuable resource for scholars of ancient dances, as it provides ready access to a large variety of primary sources. Meursius was a Dutch classical philologist and historian. BYU's copy is bound with three other works by this author—*Eleusinia*, *Panathenaea*, *Cecropia*—all published by the distinguished publishing house of Elzevir.

REFERENCES: DDM 1833.

PROVENANCE: Payne sale (notation in ink dated 7 February 1776); bookplate of Thomas Cherry, B.D., Merchant Taylors' School; ex libris Nathan Comfort Starr (also his signature, "Oxford—Feb. 1921"); BYU.

[18] 1623: Marino, Giambattista (1569-1625). *L'Adone*. Parigi: Oliviero di Varano.

Dedicated to Louis XIII (1601-1643) and published in Paris, this book is the first edition of the most famous Italian baroque poem. An epic recounting the tragic love story of Venus and Adonis, *L'Adone* contains a long section (canto 20, octaves 62-105) devoted to the games and dances that follow the funeral of Adonis. Initially one male dancer ("il ballarin") named Follerio dances a *corrente* (courant). He is followed by eight male tumblers ("saltator"), eight female dancers, and then a solo by Lilla (one of the females), giving a symmetrical 1-8-8-1 pattern. Two sets of couples then perform rather lascivious dances (including a *nizzarda*, a *ciaccona*, and a *sarabanda*); they are followed by twelve—much more modest—*ballerine* of the

goddess Diana, who dance a *riddone*. The nine Muses then perform a chain dance (“stranio balletto in vaghi nodi intesse”), and a solo by Terpsichore serves as the grand finale. Included are descriptions of tumblers who form a pyramid (“fan di corpi intessuti alta struttura”) and women who dance *fiorite*, *moresche*, the *contrapasso*, and the *gagliarda*. Sachs, in his *World History of the Dance*, quotes from Marino’s epic at various points, noting, for example, that “the *arch dance* . . . is linked with the *interwoven dance* of the Middle Ages” and has “its best poetic monument” in the *Adone* (162); he even claims that what theoreticians such as Guglielmo Ebreo (b. before 1440) and Cornazano (1431–c. 1500) postulate “becomes clear when we read the poem *Adone*” (310).

REFERENCES: Sachs, 162, 310, 368.

PROVENANCE: BYU.

[19] 1623: Salvadori, Andrea (1591–1635). *Le fonti d’Ardenna: Festa d’arme, e di ballo*. Firenze: Pietro Cecconcelli.

“The Fountains of Ardennes: Festival of Arms and Dance” was performed in Florence by a dozen members of the Academy of the Rugginosi (literally, the rusty ones) for *carnevale* during the (academic) reign of Signor Alessandro del Nero, prince of the academy for December, January, and February. The libretto is dedicated to Guidobaldo, prince of Urbino and protector of the Rugginosi, in a letter dated 24 February 1623 and signed by Simoncarlo Rondinelli, secretary of the Rugginosi. A list of the members of the academy who participated in the performance is found on leaf B2. The plot relates to the fountains of hate and love, as popularized by Matteo Maria Boiardo (1441–1494) in the *Orlando innamorato*. The cast of characters stars the “champions of scorn”—Orlando (played by Alessandro del Nero), Rodomonte (played by Carlo Rinuccini), Alceste (Ugo Rinaldi)—and “those of love”—Brandimarte (Francesco Nasi), Mandricardo (Baron Vitelli), and Ruggiero (Tommaso Rinuccini). The other six players dress in travesty and play the parts of the female dancers (“Donzelle ballatrici”).

REFERENCES: Solerti, 164–67.

PROVENANCE: MAM.

[20] 1625: Salvadori, Andrea (1591–1635) *Barriera: La precedenza delle dame nell'Arena di Sparta, fatta dal Principe Gian Carlo di Toscana, e da altri cavalieri giovanetti, rappresentanti Spartani, e spartane*. Firenze: Pietro Cecconcelli.

On 26 January 1625 Ladislaus Sigismund (1595–1648), prince of Poland and son of King Sigismund III (1566–1632), arrived in Florence for a state visit. On 10 February, as part of the festivities, the Polish prince dressed *da maschera* and attended a performance of another, even younger prince. The latter prince, referred to in the title of this libretto, is Gian Carlo de' Medici (1611–1663), son of Cosimo II (1590–1620) and younger brother of Ferdinando II (1610–1670). Gian Carlo and other young knights, accompanied by ladies and all dressed as Spartans, engaged in a choreographed *barriera* (cf. Item 5). The music was by Iacopo Peri (cf. Item 16), and Florentine noblemen sang the verses. The entertainment was followed by a ball. The libretto for the *Barriera* includes a dialogue between Mars (leader of the “young men of Sparta”) and Pallas Athena (who leads the young women) and details how Jove intervenes in favor of the women. Encomiastic Italian sonnets and a Latin epigram conclude the booklet.

REFERENCES: Solerti, 180.

PROVENANCE: BYU*.

[21] 1628: Salvadori, Andrea (1591–1635). *La Flora: O vero Il Natal de' Fiori . . . Per le reali nozze del serenissimo Odoardo Farnese, e della serenissima Margherita di Toscana*. Firenze: Pietro Cecconcelli.

This opera, the most famous work by Salvadori, celebrated the marriage in 1628 of Duke Odoardo Farnese of Parma to Margherita de' Medici (1612–1679), daughter of Cosimo II (1590–1621). Both bride and groom were only sixteen years of age when the wedding took place. Festivities included the duke's triumphal entrance, receptions, tourneys, dances, tilts, banquets, and theatrical performances. The highlight of the latter was the production of *La Flora*. The first part of the title may be translated as “Flora, or the Origin of Flowers.” The story of the union of two divinities serves as an encomium to the young newlyweds and their respective families. Flora, the goddess of flowers, alluded to the Medici and Florence; the goddess's husband, Zephyrus, referred to Odoardo and the court at Parma. The text is accompanied by six etchings (including the title page) by Alfonso Parigi (1606–1656).

REFERENCES: Blumenthal, 144–49, see 70A (same copy exhibited in 1980 in the Dartmouth College Museum and Gallery); Nagler, 139–41.

PROVENANCE: Walter Schatzki, Inc.; Edwin Binney, 3rd; BYU*.

[22] 1634: Carew, Thomas (c. 1595–c. 1639). *Coelum Britannicum: A Masque at White-Hall in the Banqueting-House, on Shrove-Tuesday-Night, the 18. of February, 1633*. London: Thomas Walkley.

A masque was an amateur histrionic court entertainment that included dancing, acting, and singing. This description of the masque *Coelum Britannicum* contains details of the scenery and costumes for the performance and emphasizes dance as an integral part of the entire proceedings. It also describes Mercury's descent and speech, the entrance of Momus and his dialogue with Mercury, and the antimasques (comic dances, skits, and songs): "the first Antimaske of naturall deformity"; "The second Antimaske . . . danc'd in retrograde paces, expressing obliquity in motion"; "The third Antimaske . . . danc'd of those severall vices, expressing the deviation from Vertue"; "the fourth Antimaske consisting of Countrey people, musike and measures"; "the fifth Antimaske of Gypsies"; "the sixth Antimaske, being the representation of a Battell"; and "the seventh Antimaske of the five Senses." On the final page (p. 35) appear two lists, the names of the masquers and the names of the young lords and noblemen's sons who were present and participated. Although no detailed account of the dancing is provided, the text underscores the importance of dancing in the golden era of the English masque.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: Mostyn Library (sale, 1919); Clawson Library (sale, 1926); "Maggs Bros. Jun. 26, 1941" (pencilled on back inside cover); Edwin Wolf II Library (with a tipped-in letter to Wolf from W. W. Greg, the distinguished bibliographer, referring to this copy); MAM.

[23] 1637: Coppola, Giovanni Carlo (1599–1652). *Le nozze degli dei: Favola dell' Ab' Gio. Carlo Coppola Rappresentata in Musica in Firenze nelle reali nozze de Serenis.mi Gran Duchi di Toschana Ferdinando II. e Vittoria Principessa d'Urbino*. Firenze: Amadore Massi, e Lorenzo Landi. Bound with Rondinelli, Francesco (1589–1665). *Relazione delle Nozze degli dei*. Firenze: Massi e Landi.

The libretto for the opera "The Wedding of the Gods" has an etched title page, showing the curtain and stage in the courtyard of the Palazzo Pitti, and six etchings of other scenes. Stefano Della Bella (1610–1664) executed all seven etchings. The opera was staged on 8 July 1637 in celebration of the marriage of Grand Duke Ferdinando II de' Medici (1610–1670) to Vittoria Della Rovere (1622–1695),

princess of Urbino. The dances included "Dances of Six Cupids with Six Shepherds of Adonis in the Garden of Venus"; Dances of the Sea—"Twelve Nymphs on Dolphins with Six Sirens" and "Thirteen Tritons on Two Sea Horses Jump and then Dance on a Rock"; Dance of Hell—"Eight Centaurs Issue from the Mouth of a Chimera, and Eight Devils Vomited in Four Balls from the Dog Cerberus Dance Horribly"; Dances in Heaven—"Dance of Celestial Divinities on Horses Guided by Castor and Pollux," "Dance of Cupids in the Clouds," and "Dance of the Sun with the Twelve Signs of the Zodiac, and of the Moon with Twelve Stars."

The *Relazione* with which *Le nozze* is bound contains important performance information. For example, approximately one hundred fifty singers were involved in the opera, and all were from Florence; Alfonso Parigi (1606–1656) supervised the stage machines; and Agniolo Ricci was in charge of the dances. The *Relazione* also contains detailed descriptions of the costumes and scenery, and pages 49–50 list the "cavalieri" who performed in the "abbattimento" and in the "balli."

REFERENCES: Blumenthal 77; Nagler, 162–74.

PROVENANCE: Bookplates of Fort Hill and Lurley Manor; MAM.

[24] 1660: [Anonymous]. *Relation de toutes les particularitez qui se sont faites et passées dans la celebre entrèe du roy et de la reyne*. Tolose: Fr. Boude.

The queen referred to in the title is Marie Thérèse, daughter of Philip IV of Spain (1605–1665). She married Louis XIV (1638–1715) as a result of the 1659 Peace of the Pyrenees and entered Paris on 26 August 1660. This pamphlet describes the ceremonies surrounding her entrance, the order of the procession (clergy, grand bourgeois, etc.), the number and costume of the participants, and the twenty-four caparisoned steeds that engage in a horse ballet: "24. chevaux magnifiques qui dançoient dans les places publiques, & qui bondissoient plus de quatre ou cinq pieds en l'air au grand estonnement de tout le monde" (twenty-four magnificent horses that danced in the public places and that leapt more than four or five feet in the air to the great astonishment of everyone). Such performance programs or ephemera were printed in large quantities, though relatively few survive today.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: Stamp of Society of Jesus, Tolose; BYU*.

[25] 1662: Benserade, Isaac de (1613–1691). *Vers du ballet royal dansé par leurs maiestez entre les actes de la grand tragédie de l'Hercule Amoureux*. Paris: Robert Ballard. Bound with Buti, Francesco (1604–1682). *Ercole amante: Tragedia rappresentata per le nozze delle maestà christianissime*. Paris: Robert Ballard.

Vers du ballet royal [Verses of the royal ballet] is the first edition libretto of an early ballet designed as a festival entertainment. In 1659 Cardinal Mazarin (1602–1661) planned a festival for the wedding of his master Louis XIV (1638–1715) that would equal the monarch's splendor in cost and grandeur. He commissioned this work, but it proved not right for the occasion. The present work premiered at the Tuileries in February 1662 and was successful. It is an opera-ballet: an opera with a French ballet inserted between acts in the view of its Italian authors and actors, but a ballet to the French court. The result of this fusion of ballet and opera was an exuberant, large work of performance art of which the authorship was a collaboration. The artists kept at the French court to produce such works included Benserade, one of the most important early composers of ballet; Buti, whose work in this genre had a profound influence on the course of French opera; and the composers Jean-Baptiste de Lully (1639–1687) and Pier Francesco Cavalli (1606–1670). There were dozens of changes of scenery, and at least 118 performers were required. These two texts, together from an early date, illustrate the kind of spectacle in which the ballet was born.

REFERENCES: M 139 ("The verses and an act by act description of the ballet").

PROVENANCE: MAM.

[26] 1668: Pure, Michel de (1620–1680). *Idée des spectacles anciens et nouveaux*. Paris: Michel Brunet.

"The Idea of Ancient and Modern Spectacles" contains a wealth of information on dance-related topics. Book 2, chapter 3, treats "Du bal" (pp. 177–83), and there is a brief treatment of a number of spectacles. The ancient ones treated include "cirques, amphitheatres, theatres, naumachies, triomphes"; the modern ones include "comédies, bals, mascarades, carosels, courses de bagues & de testes, ioustes, exercices & reveues militaires, feux d'artifices, entrées des rois & des reynes."

The longest section is the eleventh and final chapter of Book 2, which is devoted to ballet and treats such topics as “pas de balets,” “figures,” dancers, costumes, stage sets and machinery, and ballet music. Although a little-known text, de Pure’s *Idée* proves particularly interesting because it precedes Ménestrier’s work of 1682 (Item 33), generally cited as the first history of dance, by fourteen years.

REFERENCES: DDM 2109 (“An important book for research on the evolution of ballet”); S/S III-103 (illus., pp. 304-5).

PROVENANCE: PME 242; MAM.

[27] 1669: Ménestrier, Claude-François (1631-1705). *Traité des tournois, ioustes, carrousels, et autres spectacles publics*. Lyon: Jacques Muguet.

Ménestrier was a priest of the Society of Jesus who taught rhetoric at the Collège de la Trinité in Lyon and oversaw Jesuit courtesies. As a scholar he studied the history of processions, festivals, and ceremonies (see Items 31 and 33). Dedicated to Monseigneur le Comte de S. Paul, this “Treatise on Tourneys, Jousts, Tilting-Matches, and Other Public Spectacles” is perhaps his rarest and most handsomely printed book. It is divided into twenty-three chapters, twenty-one of which (all but the final two) are introduced by an engraved illustration and a historiated initial. Several illustrations, which closely resemble the style of Jacques Callot, are signed by (Claude) Derbage. The book begins with a consideration of the theory of public spectacle and the practice of the ancients. Although subsequent chapters also cite ancient examples, Ménestrier’s forte lies in his minute descriptions of seventeenth-century court entertainments. The resulting study constitutes a rich sourcebook or how-to manual for arranging festivals and public celebrations, from the staging of quadrilles to the performing of mascarades.

REFERENCES: DDM 1817 (“First ed., one of the rarest books by Ménestrier. . . . Not in Colas, Leslie, Magriel”); S/S III-89 (illus., p. 295).

PROVENANCE: Signature of “Jno Claxton” on title leaf. The original endpapers recorded that this was the Stowe copy, purchased at the Stowe sale, 1849, by Sir Thomas Philipps, with Philipps’s catalogue no. 4559 and a note in his hand that it came from the Duke of Buckingham’s library; BYU*.

[28] 1670: Arena, Antonius De (real name: Antoine de la Sablé; c. 1500-1544). *Ad suos compagnones studiantes, qui sunt de persona friantes, bassas Dansas & Branlos practicantes*. Stampatura Stampatorum.

Arena was famous during his lifetime as an author of burlesque poems written in a macaronic style—that is, one mixing Latin and vernacular words in a humorous way. Of the forty-two editions of his poems, the 1670 edition, whose place of publication is debated, is often cited as the most complete collection of his spirited verse. The most famous poems in the collection (pp. 43–90) celebrate the dance and offer detailed instructions about folk dances popular in southern France in the first half of the sixteenth century. These poems include “Introductorium ad bassas dansas” [Introduction to basses danses]; “Consilium pro Dansatoribus” [Advice for dancers]; “Modus de choreando benè” [How to dance well]; sections on the double and simple steps and the reprise; and instructions on how to dance the branles.

REFERENCES: cf. DDM 153 (1631 ed.) and 154 (1758 ed.); F 3A; M 43 and N/L 123 (both 1758 ed.). See Antonius Arena, “Rules of Dancing,” trans. John Guthrie and Marino Zorzi, *Dance Research* 4, No. 2 (Autumn 1986): 3–53.

PROVENANCE: Ex libris P. Calau; MacCarthy Sale; Carlo Lussich, de Montevideo (signature signed and dated 12 April 1950); BYU*.

[29] 1673: Silvestre, Israel (1621–1691). *Les plaisirs de l'Isle enchantée, ou les festes, et divertissements du Roy, à Versailles, divisez en trois journées, et commencez le 7^{me}. Jour de May, de l'année 1664*. [Paris: Imprimerie royale]. Bound with two other series of copper-engraved plates.

This magnificent folio collection of twenty engraved plates contains three separate suites that are often bound together. The first series of nine plates is a suite by Israel Silvestre entitled *Les plaisirs de l'Isle enchantée*. The scenes depicted are from the elaborate May 1664 performance at Versailles of *L'Isle d'Alcine*, with Louis XIV (1638–1715) sometimes a spectator, sometimes a performer; also included is a scene from Molière's comedy-ballet *La princesse d'Elide*. The second series of plates consists of one engraving (dated 1675) by François Chauveau (c. 1620–1676) and five plates (dated 1676) by Jean Le Pautre (1617–1682) representing the court festivities held from 4 July to 31 August 1674 to celebrate the conquest of the Franche-Comté; the events included performances of Lully's *Alceste* and Molière's *Le malade imaginaire*. The remaining five plates (four dated 1678 and one 1679) are engravings by Jean Le Pautre representing the festivities at Versailles on 18 July 1668 to commemorate the Peace of Aix-la-Chapelle; they included a performance of *Les festes de l'Amour et de Bacchus*, with music by Lully.

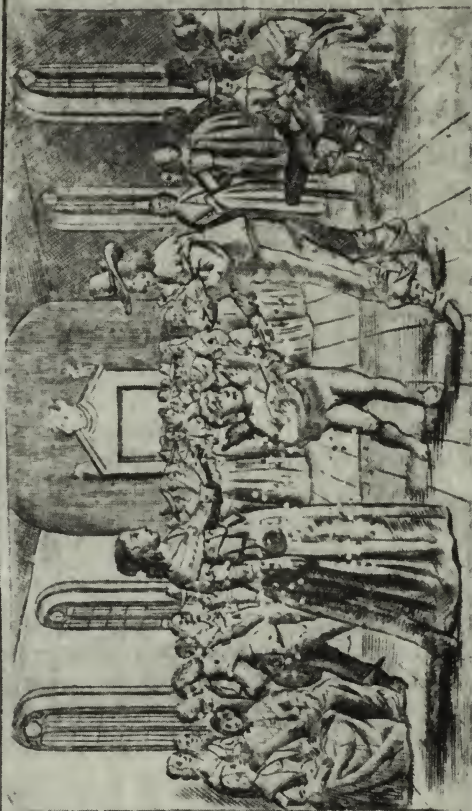
REFERENCES: DDM 2332.

PROVENANCE: Bookplate from old library at Holland House; Harold Hansen (BYU professor of drama); BYU.

The Dancing-Master :

Or, Directions for Dancing, Country Dances, with the Figure and Tunes to each Dance.

The FIFTH EDITION, with Additions.



LONDON, Printed by W. Godbid, and are to be sold by John Playford at his Shop in the Temple, 1675.

Title Page from Playford's *The Dancing-Master* (Item 30)

[30] 1675: Playford, John (1623–1686). *The Dancing-Master: or Directions for Dancing, Country Dances, with the Figure and Tunes to Each Dance*. 5th ed., with additions. London: W. Godbid.

Playford, a music publisher and bookseller, dominated the field of music publishing in London from 1651–1684. His *Dancing-Master*, the first collection of country dances issued in England, stands as one of the most useful sources for these dances and their music spanning the more than seven decades (1651–1728) during which its numerous editions—including eighteen editions of volume 1—were printed. Each edition is different and reflects the changing tastes as the years pass. This work, bringing together various airs for the violin and notations used for country dances, is probably the author's best known, "because of the modern revival of the country dance and as the largest single source of ballad airs" (*TNG* 15:2). The exhibit copy contains airs and notations for 160 dances.

REFERENCES: cf. B 36–50 (for details on the various editions, including the fifth); DDM 2075 (facsimile of first ed.); F 31 (18th ed. in 2 vols., c. 1728); M 60–61 (first ed. and a facsimile); N/L 416–18 (citing only eighteenth-century editions and modern facsimiles).

PROVENANCE: Owner signature of Alfred Moffat, dated 30 October 1895, on flyleaf; perforated library stamp of "Forbes Library Northampton Mass." on title page; MAM.

[31] 1681: Ménestrier, Claude-François (1631–1705). *Des représentations en musique anciennes et modernes*. Paris: René Guignard.

Dedicated to Monseigneur Hotman, this treatise on ancient and modern music performances is by Ménestrier, a Jesuit priest and teacher of rhetoric at the Collège de la Trinité in Lyon. As an author and savant, he focussed his scholarly attention on the history of processions, festivals, and ceremonies (see Items 27 and 33). In this volume he discusses both the history and theory, as well as the practice, of court entertainments. A detailed table of contents at the end points to the variety of dance-related topics treated, including a discussion of the *Ballet comique de la reyne*. Furthermore, this study presents "chapters on music, theatre and ballet in France, Italy and Germany during the 17th century, with specific information on music at the courts of Savoy and Bavaria, as well as a chronological list of festivals, 1609–1669" (DDM).

REFERENCES: DDM 1816; S/S III–88.

PROVENANCE: PME 195; BYU*.

[32] 1682: Quinault, Philippe (1635–1688). *Le Triomphe de l'Amour: Ballet dancé devant sa majesté A. S. Germain en Laye*. Paris.

Quinault, a French dramatist and librettist, collaborated with Lully for a decade and a half. *Le Triomphe de l'Amour* [The triumph of Love] was danced at St.-Germain-en-Laye on 21 January 1681 before Louis XIV (1638–1715), the king who led the French monarchy to the apex of absolute power and whose reign is associated with the greatest period of French culture. This is the original synopsis. In this ballet Pierre Beauchamp (1636–1705), a key player during the formative years of the French ballet, danced the role of Mars. Appointed in 1661 as super-intendant of the king's ballets and five years later as choreographer to the Académie Royale de Musique, Beauchamp appeared in many *ballets de cour* with the king, whom he served for twenty-two years as personal dancing-master. Beauchamp was also the “probable inventor of a system of dance notation” later adapted and published by Feuillet (*TNG* 2:323). *Le Triomphe de l'Amour* is often cited as the first ballet in which professional female dancers performed on the stage of the Paris Opéra. This edition contains a well-known and beautifully engraved frontispiece.

REFERENCES: N/L 434.

PROVENANCE: MAM.

[33] 1682: Ménéstrier, Claude-François (1631–1705). *Des ballets anciens et modernes selon les règles du théâtre*. Paris: René Guignard.

“On Ancient and Modern Ballets according to the Rules of the Theatre” is considered the first published history of dance and contains a long list of ballets performed in France up to 1682. The subjects covered are myriad: sacred Jewish dances, dances defended by the Church, dance as exercise, the origin and definition of ballet, equestrian ballets, costumes for ballet, differences between tragedy and ballet, and much more. Ménéstrier “spoke with authority, because he himself was a peripatetic master of ceremonies known throughout Europe for his triumphs, pageants, fêtes, horse ballets, and wedding and funeral ceremonies”; furthermore, his detailed description “of specific productions offers unique first-hand information about the 17th-c. *ballet à entrées*” (S/S).

REFERENCES: B 126; DDM 1815 (“The first dance history”); F 14 (“the first printed history of the ballet”); M 33 (“first published history of dancing. . . . valuable source work for later historians of the dance”); N/L 355–56 (“considerable information . . . would be welcome if translated”); S/S I-46.

PROVENANCE: BYU*.

¶ (53) ¶

Tode zum König:

Herz König Ewr Gewalt hat ein End/
Ich führ euch hie bey meiner Hand/
An diesen dürren Bröder-Tanz/
Da gibt man euch des Todes-Kranz.



Der König:

Ich hab gewaltiglich gelebt /
Und in hohen Ehren geschwehrt:
Nun bin ich in des Todes Banden/
Verstrickt sehr in seinen Händen.

¶ iii

Tode

Dance of Death Engraving by Matthaeus Merian
the Elder from *Todten-Tantz* (Item 34).

[34] 1696: *Todten-Tantz / wie derselbe in der loeblichen und weitberuehmten Stadt Basel*. Franckfurt.

The dance of death (in French, *danse macabre*; in German, *Todten-Tantz* or *Totentanz*) personifies Death as a skeleton leading victims of various social classes to their inevitable fate. This macabre subject proved a popular theme for a variety of pictorial representations—such as frescoes, engravings, and book illustrations—from the fifteenth century on. Entirely in German, this edition of “The Dance of Death as It Was [Depicted] in the Praiseworthy and World-Famous City of Basel” is in essence identical to the first edition, published in 1649. It contains a title page set within an engraved ornamental border, forty-two copper engravings of the dance of death, an engraved *memento mori* (Latin for “remember that you will die”), and an engraved portrait which—when held upside down—doubles as a death’s head. Although the wall-paintings in the Dominican Monastery in Basel, on which the copper engravings in this volume are modelled, were once attributed to Hans Holbein the Younger (1497–1543), it has now been established that the mural cycles were done much earlier and inspired not only Holbein (who produced a series of forty-one woodcuts) but also Matthaeus Merian the Elder (1593–1650), who illustrated this volume.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU.



Eighteenth Century

[35] 1701: Feuillet, R. A. (c. 1659–1710). *Chorégraphie ou l'art de décrire la dance, par caractères, figures et signes démonstratifs*. Paris: chez l'auteur et Michel Brunet. Bound with *Recueil de dances* (Paris, chez l'auteur et Michel Brunet, 1700), 84 engraved pages; and with *Recueil de dances* (Paris: chez l'auteur et Michel Brunet, 1700), 72 engraved pages.

The title of Feuillet's *Chorégraphie* literally means "dance writing," which the subtitle defines as "the art of describing the dance by characters, figures, and illustrative signs." This seminal manual, first published in 1700 and reissued with a few corrections in 1701 (as per the exhibit copy), represents the earliest printed record of the dance notation system variously ascribed to Pierre Beauchamp (1636–1705), Louis Pécour (1653–1729), and Feuillet. In 1706 Paul Siris provided an English paraphrase of *Chorégraphie* (Item 38); in the same year John Weaver translated it in its entirety as *Orchesography* and later, in 1722, published a second, augmented edition. The two *Recueils*, with which the 1701 *Chorégraphie* is often but not always bound, constitute the first collections of dances printed in the dance notation presented by Feuillet. The first collection (84 pages) records *entrées de ballet*, and the second (72 pages) presents dances composed for the ballroom by Pécour.

REFERENCES: B 72–73 (*Chorégraphie*, 1701, by itself) and 139–40 (*Recueil*, 1700, of 72 pp., by itself); DDM 929 (all three as above with notation that "Usually one finds the three books bound together"); F 15 (three in one volume); L/M 1700–Feu (*Recueil*, 1700, 84 pp.) and 1700–Péc (*Recueil*, 1700, 72 pp.); N/L 165–66 (three in one volume, though the description is misleading and makes it erroneously appear that a much smaller 1706 *Recueil* is bound in); S/S I–21; cf. M 81 (*Chorégraphie*, 1700 and 1715) and 98 (*Recueils* of 1704, 1708, 1709).

PROVENANCE: MAM.

[36] 1703–1745: *Recueil général des opéras représentés par l'Académie Royale de Musique*. Paris: Ballard. 16 vols.

The preface to the "General Collection of Operas Performed at the Royal Academy of Music" cites the Italian origin of opera, defined as "Representations, en Musique, accompagnées de danses, de machines, & de décorations" (musical performances accompanied by dance, machines, and decorations). The prefatory remarks mention composers, choreographers, and librettists key to the production of French opera in the late seventeenth century. The original proposal was to collect only fifty-six operas, covering the period 1671–1702, and present them in

chronological order with an equal number of libretti in each volume—that is, seven volumes of eight libretti each. This was accomplished in the first year of publication (1703). Subsequent volumes appeared at irregular intervals: volume 8 appeared in 1706; volume 9, in 1710; volume 10, with nine libretti, in 1714; volume 11, in 1720 and much later in a new (corrected) edition in 1738; volumes 12 and 13, in 1734; volume 15, in 1739; and volume 16, in 1745. Representing the period from 1671 to 1737, the number of libretti total 129. Each libretto, except those contained in volume 16, is accompanied by a finely engraved full-page plate of a scene from the work's production. The plates in volumes 1–7 are by the artist Franz Ertinger (1640–1710) after his own designs; those in volume 8 are by Ertinger after Jean Bérain, Jr. (1678–1726); in volumes 9 and 10, by J. B. Scotin (b. 1678) after Bérain or F. P. Delamonce (1678–1753); in volume 11, by Scotin after his own designs; in volumes 12–14, by Scotin after Bonnard; volume 14, by J. P. Le Bas (1707–1783) after Bonnard. The exhibition copy is notable for its provenance: it once belonged to Ludovic Halevy (1834–1908), who coauthored the text of Bizet's *Carmen* (1875) and a play (*Le Réveillon*) later adapted for Strauss's *Die Fledermaus*; in 1884 Halevy was elected a member of L'Académie Française.

REFERENCES: S/S III–10 ('unusual amount of detail . . . concerning circumstances of production, origin of plots, intent of the author, and ideas on staging').

PROVENANCE: Signature of Desdune Robuste; Bookplate in vol. 1 of Ludovic Halevy; BYU*.

[37] 1704: Lange, Johann. *Bedencken über die Streitigkeit vom Tanzen*. Franckfurt und Leipzig: Andreas Schall.

With a bold title page in red and black ink, this tract—whose title translates "Reflections on the Quarrel over Dance"—constitutes a hostile response to the dance publications of Johann Pasch, who is referred to on the title page only by his initials. A dancing-master, Pasch was publishing books on the Feuillet method in Frankfurt at this time and was teaching the French minuet and other dances recorded in Feuillet notation. This stern anti-dance monograph begins with biblical injunctions against dance (from 2 Samuel 6:16 and 21; Exodus 15:20–21; and others). The author then summarizes the history of anti-dance literature and cites numerous classical and medieval authorities. Page 17 refers to the lewdness of contemporary dances and mentions the minuet, sarabande, and other dances and musical figures.

REFERENCES: cf. E 7 (citing Item 39 but discussing Lange's belief that dancing was "not only unnatural, unreasonable, and useless, but a breeder of bestiality, brutality, and vileness—practically a mortal sin").

PROVENANCE: MAM.

[38] 1706: Siris, P[aul]. *The Art of Dancing, Demonstrated by Characters and Figures*. London: Printed for the Author.

Dedicated to the dancing-masters of London and Britain, this work paraphrases Feuillet's *Chorégraphie* of 1701 (Item 35). Siris, a dancing-master who knew Pierre Beauchamp (1636–1705), claims that Beauchamp invented the dance notation that Feuillet published as his own: "This I can assure you, on my Word, since he himself [Beauchamp] taught me [Siris] the Grounds of it above Eighteen Years ago, but tho' through an unaccountable Negligence he delay'd the publishing of it from Time to Time, it must needs be no small concern to him to see that another [Feuillet] has all the Honour and Advantage of what cost him so much Study and Labour." The volume by Siris contains forty-one engraved plates "with many Alterations in the Characters, and an Addition of the English Rigaudon [by Mr. Isaac], and French Bretagne [by Monsieur Pécour]."

REFERENCES: B 166; DDM 2335 ("One of the rarest books of the early 18th century"); L/M 1706–Sir; M 85. See also P. J. S. Richardson, "The Beauchamp Mystery," *Dancing Times* (Mar. and April 1947): 299–302, 351–54, 357; also Jennifer Thorp, "P. Siris: An Early Eighteenth-Century Dancing Master," *Dance Research* 10, No. 2 (Autumn 1992): 71–92, who concludes that "Siris was a talented and independent-minded writer and composer of dances for the ballroom and the theatre who deserves greater recognition" (71).

PROVENANCE: Bookplate of Richard Burney; MAM.

[39] 1707: Pasch, Johann. *Beschreibung wahrer Tanz-Kunst*. Franckfurth: Wolffgang Michahelles und Johann Adolph.

"Description of the True Art of Dance" is an extensive defense of dance. Over five hundred pages in length, it was provoked by Johann Lange's ninety-six-page attack published in Frankfurt and Leipzig in 1704 (Item 37). After a lengthy preface addressed to the reader and signed "Borckmann," Pasch devotes the first 137 pages to various aspects of the art of the dance, such as its value in teaching proper manners, its ties with music and stage performances, its uses and misuses, and a long and more technical section on the role of the dancing-master (who should be able to compose, perform, and teach with equal ease). The main part of the work follows, in which Pasch reprints Lange's text a few paragraphs at a time (under the heading "Tractatus") and intersperses his own detailed objections (under "Bedencken"). The book dates from the era when French dance and Feuillet notation were being introduced into German society and concerns those aspects of dancing touched by French influence.

REFERENCES: DDM 2007 (photocopy only); E 7 (Pasch "maintains that dancing is a natural mode of expression, a product of reason, and an exercise which seems to promote external grace and agility"); S/S I-51.

PROVENANCE: MAM.

[40] 1710: Mr. Isaac (c. 1655–c. 1720) and James Paisible [Paisable, Peasable, Peasible] (c. 1656–1721). *The Royall Galliarde: Mr. Isaac's New Dance Made for Her Majesty's Birth Day*. London: J. Walsh & P. Randall.

According to John Essex in the preface to his English translation of Pierre Rameau, Mr. Isaac was an esteemed English dancing-master for four decades. He was a favorite at the royal court; taught the future Queen Anne (1665–1714), daughter of James II (1633–1701); and dedicated various dances to her. The tune for *The Royall Galliarde* is by Mr. Paisible, a French-born composer and recorder player at the early eighteenth-century English court. He served as an instrumentalist in the private chapel of James II (1633–1701) and composed music for a series of dances between 1704 and 1715 to honor the birthdays of Queen Anne. The book on exhibit, consisting of fourteen leaves, is engraven in characters and figures written by Mr. de la Garde, who was also a dancing-master.

REFERENCES: DDM 1367 (photocopy); 400 Years 40; L/M [1710]–Ryg.

PROVENANCE: MAM.

[41] 1712: Weaver, John (1673–1760). *An Essay towards an History of Dancing*. London: Jacob Tonson.

A long-lived English dancer, choreographer, instructor, librettist, and theorist, Weaver is often cited as “the father of English pantomime,” a pioneer of the action ballet, the first translator of Feuillet’s *Chorégraphie* into English, and the author (among other works) of this volume—the first English history of dance (see also Item 44). In seven chapters the *Essay* touches on a number of related topics, including ancient views of dance, objections against dancing, and responses to those objections. Of special interest are the concluding chapters—on mimes and pantomimes and on contemporary dancing—which constitute a rich resource for the origins of English ballet as well as references to other prominent dancing-masters. Regarding orchesography or the art of writing down dances in characters, Weaver states that it is “to Monsieur *Beauchamp* that we must attribute this curious Invention, and we are oblig’d to Monsieur *Feuillet* for his Improvements and perfecting of this Character.”

REFERENCES: B 185; DDM 2600 (“The first English history on dancing”); F 19 (“the first English attempt at a history of dancing”); M 35; N/L 555; S/S I–67. See also Richard Ralph, *The Life and Works of John Weaver* (New York: Dance Horizons, 1985).

PROVENANCE: BYU*.

The Royall
GAILLIARDE
Mr Isaac's
New Dance
 made for
Her Majesty's Birth Day
 1710

The tune by Mr Paisible

*Engraven in Characters & Figures for y^e use of Ma^r.
 Writt by M^r. de la Garde Dancing Master.*

Note these following Dances by Mr Isaac is Printed. viz

The Royall Portuguez.	The Rigadoon.
The Saltarella.	The Rondeau.
The Union.	The Princess.
The Britannia.	The Gloster.
The Spanheim.	The Marlborough.
The Favourite.	<i>And y^e Art of Dancing done into</i>
The Richmond.	<i>English by Mr Weaver.</i>

*London, Printed for J. Walsh & P. Randall at y^e Harp & Hoboy in
 Catherine Street, & J. Hare at y^e Viol & Flute in Cornhill.*

Title Page from Mr. Isaac's *The Royall Gailliarde* (Item 40).

[42] 1713: Calliachus, Nicolaus (1645–1707). *De ludis scenicis mimorum, & pantomimorum*. Patavii [Padua]: Joannes Manfrè.

An engraved portrait of the author opposite the title page identifies him as a “in Patavino lyceo lector” (a reader in the Paduan lyceum, meaning that he taught at the University of Padua). His treatise “On Theatrical Spectacles of Mime and Pantomime,” published six years after his death, is divided into sixteen chapters. Tracing the beginnings of mime theater to Dionysian rites (see Chapter 5), the study presents a historical account of the roots of the *commedia dell’arte* and deals not only with Greek but also with Etruscan and Roman precursors. The focus is on the *mimi*, farceurs who declaimed, and on the *pantomimi*, comics who gestured, danced, and mimicked to an accompaniment. This tract helped furnish “background for the formation of an 18th-c[entury] philosophy of expressive dance based on the models of ancient dances” (S/S).

REFERENCES: M 179; S/S III–29.

PROVENANCE: BYU*.

[43] 1717: Taubert, Gottfried (b. 1679). *Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst*. Leipzig: Friedrich Lanckischens Erben.

A German dancing-master, Taubert practiced in both Leipzig and Danzig. He was also an etiquette instructor, historian, and moralist. His magnum opus, whose main title translates as “The Honest Dance-Master,” is the most lengthy dance treatise of the eighteenth century, running to 1,271 pages. In three volumes, it covers the history, theory, and practice of contemporary dance. Its main foci, however, are a detailed analysis of the French style of dancing and a German translation of Feuillet’s *Chorégraphie* (Item 35). A defense of dancing is omnipresent throughout the work. An engraved frontispiece shows the dancing-master in his many roles: choreographer, teacher, musician, and theoretician.

REFERENCES: DDM 2478 (“One of the most extensive books on the dance; a very rare and important book”); L/M 1717–Tau (“the longest extant treatise on French court dancing”); S/S I–60 (“most extensive treatise on French court dance ever produced”). See also Angelika R. Gerbes, “Eighteenth Century Dance Instruction: The Course of Study Advocated by Gottfried Taubert,” *Dance Research* 10.1 (Spring 1992): 40–52.

PROVENANCE: MAM.



Frontispiece from Taubert's *Rechtschaffener Tantzmeister* (Item 43).

[44] 1721: Weaver, John (1673–1760). *Anatomical and Mechanical Lectures upon Dancing*. London: Brotherton and Meadows et al.

Weaver was England's foremost early teacher of dance (see Item 41). He was also the person who introduced into his native country an art form that he called the pantomime, a kind of ballet or "scenical dancing" in which graceful motions represented a historical event. Dedicated to Mr. Caverly (b. between 1649 and 1659 and lived until 1745), Weaver's teacher, this volume consists of a series of lectures that presents, first of all, the anatomical terms for the human body, with an emphasis on the muscles and bones. Later chapters treat ways of standing, walking, springing, and leaping. In addition, on pp. xi–xii appears a useful list of thirty-one dancing-masters active at the time of publication.

REFERENCES: B 184–85; DDM 2599 ("Xerox copy of the original in the Bodleian Library in Oxford"); F 22 ("lectures . . . based on Caverley's methods of teaching"); M 81; N/L 555; S/S I–66.

PROVENANCE: Thos. Andrew, 1803 (dated signature on title page); R[a]chel Sutton (signature on table of contents page); BYU*.

[45] 1724: Bonnet, Jacques (1644–1724). *Histoire générale de la danse, sacrée et profane*. Paris: D'Houry.

According to the title page, Bonnet was "ancien Payeur des Gages du Parlement" (former payer of the wages of the high judicial courts). His "General History of Sacred and Secular Dance," supposedly compiled from manuscripts left by Pierre Bourdelot, was an authoritative resource for later dance historians, including Louis de Cahusac (see Item 56). The history is divided into nine chapters and a concluding comparison of poetry to painting. Among subjects treated are Hebrew and early Christian dance, the origin of theatrical dance, ballets performed in Europe from 1450 to 1723, masked balls, and cord dancers. The first edition appeared in 1723; the exhibit copy is the second edition, published the following year.

REFERENCES: DDM 432; F 24 ("in this book . . . the statement is made that the *contredanse* was introduced into France by one of our [English] dancing masters"); M 29; N/L 56–57; S/S I–9.

PROVENANCE: BYU*.



Gillot Invenit

Joullain sculpsit

Habit de Furie

Costume for a Fury from Gillot's *Nouveaux desseins* (Item 47).

[46] 1725: Rameau, Pierre (fl. early eighteenth century). *Le maître à danser: Qui enseigne la manière de faire tous les differens pas de Danse dans toute la regularité de l'Art, & de conduire les Bras à chaque pas*. Paris: Jean Villette.

Rameau began his career as dancing-master to the pages of the powerful Elizabeth Farnese (1692–1766), queen of Spain and second wife of Philip V (1683–1746). Following Feuillet (Item 35) by a quarter of a century and inspiring Magny (Item 61) four decades later, Rameau's "The Dancing-Master" stands as "the most authoritative exposition of the early 18th-century French style of dancing" (TNG 15:573). Among other things, it describes the minuet in great detail and records, apparently for the first time in print, the five positions of the feet. Part 1, in forty-two chapters, deals with positions, steps, and the composition of various dances. Part 2, in sixteen chapters, treats the employment of the arms in dancing. Simple illustrative engravings, designed and executed by Rameau himself, accompany the instructions. The total number of illustrations is fifty-nine: an engraved frontispiece, a large folding plate of a court ball, and fifty-seven plates showing dance positions.

REFERENCES: B 150–51 ("One of the classic manuals of the dance"); F 26 ("one of the most important books in the history of dance literature"); N/L 439; S/S I–56 ("the classic textbook of social dancing for the early 18th century"); cf. DDM 2130 (2nd ed., 1734) and 2131 (3rd ed., 1748). See also Wendy Hilton, *Dance of Court and Theater: The French Noble Style, 1690–1725* (Princeton, NJ: Princeton Book Co., 1981).

PROVENANCE: MAM.

[47] 1725: Gillot, [Claude] (1673–1722) & [François] Joullain (1697–1779). *Nouveaux desseins d'habillements à l'usage des balets, opéras, et comédies*. Paris: Duchange.

Gillot, the teacher of J.-A. Watteau (1684–1721), was a painter of scenes of theatrical life. He also designed ballet costumes at the Paris Opéra and is remembered for having substituted softer materials for the stiff brocades originally worn in court dances. He and Joullain produced this superb collection of designs for early eighteenth-century ballet costumes. It is engraved throughout, both the title page and the seventy-two plates. (The first twelve plates are unnumbered; the remaining are numbered 13–72.) The first plate depicts Father Time with a scythe; the last portrays Madness (*Folie*). The remaining costume designs present allegorical, mythological, and other common stage figures. Some of the more lovely include the costumes for Neptune, Mercury, the King, a Faun, the Hours of the Day, and the Hours of the Night. The exhibit copy was beautifully bound by the famous binder Rivière.

REFERENCES: Not listed in any standard dance-related bibliography. PME's copy, according to the Ximenes catalog of her collection, contained eighty-four numbered plates.

PROVENANCE: Ex libris Edward Arnold; MAM.

[48] 1725: Sol, C. (fl. 1725). *Méthode très facile et fort nécessaire, pour montrer à la jeunesse de l'un & l'autre sexe la manière de bien dancer*. La Haye: Chez l'auteur.

Sol, whom the title page identifies as a dancing-master with a school in The Hague, writes for bourgeois families on the manner of good dancing. In his prefatory remarks to this ninety-six-page manual he details why parents should teach their children to dance and how to distinguish good dancing-masters from poor ones. The book is then divided into two parts. The first covers basic principles of how to bow, walk correctly, dance the minuet, hold the arms, and present the hands. The second part teaches the necessary steps "pour les Dances de Ville, Bals & Assemblées," such as the *coupez*, *temps de courantes*, *jettez*, *glissades*, *sissonne*, and *bourrée*.

REFERENCES: F 28; M 78 (same date, Paris imprint); S/S I-59.

PROVENANCE: Ex libris Henry Prunières; MAM.



[49] 1728: Dufort, Giambattista (Jean-Baptiste) (fl. 1728). *Trattato del ballo nobile*. Napoli: Felice Mosca.

A French dancing-master of the first half of the eighteenth century, Dufort cites Pierre Beauchamp (1636–1705) and Louis Pécour (1653–1729) as the two teachers in France who perfected dancing (“questi due chiarissimi Professori hanno sì fattamente perfezionata la Danza”). In an effort to disseminate the *ballo nobile* (“noble dance”), Dufort transferred to Naples, where he taught dance and published his dance treatise, dedicated to the Neapolitan authorities. This book, one of the first in Italian to employ the stenochoregraphic dance notation of Beauchamp and Feuillet, is divided into three parts. The first, in thirty-four chapters, explains the rules of dance, including the various positions of the arms and feet, the proper way to bow, and the various steps. Chapter 6 is particularly important for recording Italian equivalents of French dance terms (*gittato* for *jetté*, *mezzo tronco* for *demi-coupé*, etc.). The second part, in six chapters, focusses exclusively on the minuet; and the third deals briefly with the contredanse and bows made in nondance contexts (“riverenze fuor della danza”).

REFERENCES: B 64; DDM 833 (“An important book on the dance of the time, giving the names of the steps in French and Italian, and very good descriptions”); F 29; M 97; N/L 169; S/S I–17.

PROVENANCE: BYU*.

[50] 1729: [Jenyns, Soame (1704–1787)]. *The Art of Dancing: A Poem, in Three Canto's*. London: F. Roberts.

A member of the British parliament, Jenyns wrote both poetry and prose and covered a potpourri of topics in his writings, from religion to politics. For unknown reasons, he chose to publish *The Art of Dancing*, the first of his poems, anonymously. The first edition (on display) is divided into three cantos, which together offer a glimpse of ballroom etiquette and social dance customs in 1729. The first canto introduces the general topic, the art of dancing. The second addresses French dancing and credits Feuillet as the one who “did the Dance in Characters compose”; among the French dances mentioned are the rigaudon, the bourrée, the courante, and the minuet. The third canto discourses on the rules and lessons to be learned from country dancing. All three sections mix serious history, social commentary, and humor. The poem in later editions was shortened and published in two cantos.

REFERENCES: B 104–05 (“A charming poem, containing much interesting information”); DDM 1390; N/L 240; M 26 (1790 ed.); S/S I–32.

PROVENANCE: “Bought August 1889. W.T.F.”; Wigan Public Libraries (stamped); BYU*.



Plate 4 from Nivelon's *The Rudiments of Genteel Behavior* (Item 51).

[51] 1737: Nivelon, F[rancis?] (fl. 1720–1740?). *The Rudiments of Genteel Behavior*. [London].

Francis Nivelon, a son of the pantomime Louis Nivelon and a dancer and ballet-master, appeared on stage in Paris in 1728–1729. This illustrated etiquette book, presumably authored by him, offers a “Method of attaining a graceful Attitude, an agreeable Motion, an easy Air, and a genteel Behaviour.” It features, in addition to an engraved title page, twelve full-figure plates by L. P. Boitard after paintings by B. Dandridge. The six plates for the women show the proper dress and bearing for making a curtsy, delivering or receiving something, walking, dancing, giving one hand in a minuet, and giving both hands in a minuet. The plates for the men show how to stand, walk, and greet someone passing by, bow with the hat off, take leave of someone, offer or receive something, and dance the minuet. Detailed descriptions of correct posture and the proper placement of hands and feet accompany each plate.

REFERENCES: DDM 1952c; S/S III–94.

PROVENANCE: BYU.

[52] 1737: Minguet e Yrol, Pablo (fl. 1733–1775). *Arte de danzar à la francesa, que enseña el modo de hacer todos los diferentes passos de la danza del Minuete, con todas sus reglas, y de conducir los brazos en cada passo*. Madrid: Antonio Sanz.

The Spanish author, engraver, and publisher Minguet e Yrol lived and worked in Madrid for over forty years. He published “popular manuals on a variety of subjects from religion to magic tricks; among them are two series of self-instruction books on music, one on instruments and theory and the other on dancing” (*TNG* 12:334). His writings on dance survey French and Spanish modes and the choreographic art. Simple but delightful woodcuts accompany the explanations of dance positions and steps for the minuet. This small manual “is a compilation of Feuillet, Rameau and De la Cuisse” (*N/L* 361).

REFERENCES: cf. DDM 1856; *N/L* 360–61; *S/S* I–47—all three citing the 3rd ed. of 1758.

PROVENANCE: MAM.

[53] 1745: Ferriol y Boxeraus, Bartholome. *Reglas utiles para los aficionados à danzar*. Capoa [i.e., Malaga]: Joseph Testore.

Drawing heavily on the writings of Pierre Rameau (fl. early eighteenth century), this book of "Useful Rules for Dance Aficionados" is one of a handful of eighteenth-century Spanish dance manuals. (For other examples, see Items 52 and 68.) *Reglas utiles* exists in a variety of states, though all copies record 1745 as the date of publication. It contains a large number of woodcuts showing dance notations of Feuillet and Rameau. The work is divided into three treatises. The first, "Donde se contienen todos los diferentes passos de la danza francesa," treats the different steps of French dancing. The second, "Donde se contiene el brazeo correspondiente en cada passo," deals with the placement of arms during each step. The final section, "Que contiene la demonstracion, y declaracion de algunas danzas de corte, corographia y distintas contradanzas," details the choreography of court dances and contredanses.

REFERENCES: DDM 925 ("This and the beautiful book by Minguet are the principal works on 18[th] century dance in Spain"); L/M 1745-Fer ("includes valuable information about Spanish elaborations of French dances and dance music"); M 98; N/L 164 (Napoles, 1745; "very rare book"); S/S I-20.

PROVENANCE: MAM.

[54] 1749: Mondonville, Jean Joseph Cassanea de (1711-1772). *Le Carnaval du Parnasse: Ballet héroïque*. Paris: Chez l'Auteur, Mde Boivin, [et] le Sieur Le Clerc.

Mondonville began an active musical career in Paris around 1733 and established his reputation as both a composer and violinist. Aided by the support of Madame Pompadour (1721-1764), to whom he dedicated this ballet, he succeeded in obtaining several important posts at the royal chapel. Mondonville later became director of the Concert Spirituel, where his own compositions were regularly featured. Although his first opera *Isbé* was a failure, *Le Carnaval du Parnasse* [The carnival of Parnassus], which debuted on 23 September 1749, was a major success and ran for thirty-seven consecutive performances. It is represented here by the ballet score. The *ballet-héroïque* is a type of French *opéra-ballet* popular during the reign of Louis XV (1715-1774). While dance remained a prominent aspect of the performance, increasing use of vocal music characterizes this genre. Plots are based on heroic deeds of figures from antiquity or mythology. BYU's copy, which is the first and only eighteenth-century edition, is signed by the author at the foot of the title page.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU.

LE CARNAVAL DU PARNASSE,

BALLET HEROÏQUE
Dedié

A MADAME

LA MARQUISE DE POMPADOUR

Mis en Musique

(P. A. R.)

MONSIEUR MONDONVILLE

Maitre de Musique de la Chapelle du Roy.

Représenté par L'Academie Royale de Musique.

pour la premiere fois Le 23. Septembre 1749.

OEUVRE VII.^E

Prix en blanc 18^{lt}.

Gravé par Le S.^r Rue.

A PARIS

CHEZ { L'Auteur, Rue des vieux Augustins.
M.^{de} Boivin, Marchand, Rue S.^t Honore' à la Regle d'Or.
Le Sieur Le Clerc, Marchand, Rue du Roule à la Croix d'Or.
Imprimé par Montelay.

AVEC PRIVILEGE DU ROY.

Mondonville

Signed Title Page from Mondonville's
Le Carnaval du Parnasse (Item 54).

[55] 1749: [Dal Re, Vincenzo.] *Narrazione delle solenni reali feste fatte celebrare in Napoli da sua maestà il re delle due Sicilie Carlo infante di Spagna, duca di Parma, Piacenza &c. &c. per la nascita del suo primogenito Filippo real principe delle due Sicilie*. Napoli.

This magnificent folio festival book, complete with fifteen plates (fourteen of which are double), contains detailed descriptions of the festivities, held 4–19 November 1747, commemorating the birth on 13 June 1747 of Filippo (Philip), son of Carlo (Charles III, 1716–1788), king of Naples and Sicily (1735–1759) and later king of Spain (1759–1788), and Maria Amalia (d. 1760) of Saxony. Charles III, an “enlightened despot,” is generally regarded as Spain’s greatest Bourbon king. The large double-page and folding engravings after designs by Dal Re variously illustrate the physical layout and decoration of the interior of the royal castle and of the Teatro San Carlo for the gala and masked balls, banquets, operatical and musical performances, palace games, and fireworks. They include stage sets for the performance of a *serenata* by Ranieri Calzabigi entitled *Il sogno di Olimpia* [The dream of Olympia] and representations of *La Cuccagna* [The land of Cockaigne].

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: Ex libris Bowinkel, Napoli; BYU.

[56] 1754: Cahusac, Louis de (1706–1759). *La Danse ancienne et moderne ou Traité historique de la danse*. La Haye: Jean Neaulme.

Cahusac, a poet and dramatist, was a member of L’Académie Royale des Sciences & Belles-Lettres de Prusse. In this volume, his most famous work, published in The Hague, he proposes to write a type of poetics of the dance (“une espèce de poétique de cet Art”), thereby distinguishing himself from authors of dance histories (he cites Bonnet and Ménéstrier) and inventors or recorders of dance notation (Arbeau, Feuillet, and Beauchamp). He divides the work into three tomes and opens with a consideration of the utility of theoretical constructs in approaching the arts. Each tome concludes with a detailed and useful index. Many of his ideas were taken up by Noverre in his *Lettres* (Item 58, Letter 15).

REFERENCES: DDM 515 (reprint; “One of the most important histories of the dance, quoted by Noverre and many dance historians”); M 29 (“One of the first definitive histories of the dance from which later writers borrowed”); N/L 124–25; (“the most important and rarest history” from the eighteenth century on dance); S/S I–12.

PROVENANCE: Mr. A. G. du Plessis; MAM.

[57] 1759: [Goudar, Ange (1720–1791)]. *Observations sur les trois derniers ballets pantomimes qui ont paru aux Italiens & aux François: Sçavoir, Télémaque, Le Sultan Généreux, La Mort d'Orphée*. N.p.

The memoirs of Giacomo Casanova (1725–1798) speak of the French-born man of letters Ange Goudar, who, accompanied by his Irish-born wife Sara, traversed Europe critiquing contemporary customs and art. This pamphlet, which he wrote but published anonymously, sharply criticizes the staging of three ballet pantomimes performed in Paris in 1759. While critical of pantomimes, Goudar provides many details of the balletic scenes as well as commentary on various dancers, including Louise-Madeleine Lany (1733–1777): “unique dans son genre . . . la première Danseuse de l’Europe.” This copy, sewn in contemporary wrappers and with untrimmed margins, is notable for having belonged to Count Giacomo Durazzo (see also Item 5).

REFERENCES: cf. S/S III-65 (“As the authors rant on—especially on the stupidity of resurrecting ancient pantomime—they provide useful description of current practice”). See Ange Goudar, “Osservazioni sopra la musica ed il ballo,” *La danza italiana* 5/6 (Autunno 1987): 35–76.

PROVENANCE: Count Giacomo Durazzo Collection; BYU*.

[58] 1760: Noverre, Jean Georges (1727–1810). *Lettres sur la danse, et sur les ballets*. Stutgard/Lyon: Delaroche.

Noverre’s “Letters on Dance” was published in both Stuttgart and Lyon in the same year. The exhibit copy (with “Stutgard” in the imprint) is the first edition, though it is debated whether it is the first or second issue. In either case, the book remains the most important ballet text of the eighteenth century. Noverre, who was the premier dance authority of his time and the chief reformer of French ballet, created many celebrated ballets. In 1760 he published this book. In 1767 he moved to Vienna and collaborated with the composer Christoph von Gluck (1714–1787). In 1774 he worked in Milan, and in 1776 he became master of ballet at the Paris Opéra. At various periods he was ballet-master to Frederick the Great (1712–1786), Maria Theresa (1717–1780), and Marie Antoinette (1755–1793). At the court of the duke of Württemberg, Noverre also founded the Stuttgart Ballet. In *Lettres sur la danse*, he sets out the principles of his aesthetic reform of ballet. For example, he advocates costume reform and the abolition of masks in order

to further the dramatic element of ballet. He details the knowledge necessary for a proper ballet-master. He describes the style of the leading dancers of his era. The book has exerted a major influence on choreographers of both the nineteenth and twentieth centuries.

REFERENCES: B 134–35 (Lyon, 1760; “This work has no equal in the whole of the literature devoted to the Dance”); DDM 1966 (“There is no definitive proof yet which ed. appeared first, this one or the one of Lyon”); F 34A (Fletcher argues that the issue without “Stutgard” appeared first); M 115 (illus., p. 116); N/L 389; S/S I–50.

PROVENANCE: Signature of Marie Taglioni (1804–1884) on title page; BYU*.

[59] 1762: Gallini, Andrea Battista (1728–1805). *A Treatise on the Art of Dancing*. London: for the Author & R. and J. Dodsley.

Gallini’s *Treatise on the Art of Dancing*, closely modelled on Cahusac’s *La Danse ancienne et moderne* (Item 56), contains six chapters: (1) “Of the Antient [*sic*] Dance,” which concentrates on Greek and Roman dance practices; (2) “Of Dancing in General,” which emphasizes the importance of cultivating “the natural graces”; (3) “Of Sundry Requisites for the Perfection of the Art of Dancing,” which approvingly cites the contemporary dramatist Carlo Goldoni (1707–1793) and the need for theatricality in good dancing; (4) “Some Thoughts on the Utility of Learning to Dance, and Especially upon the Minuet,” which includes long passages from the writings of John Locke (1632–1704); (5) “Summary Account of Various Kinds of Dances in Different Parts of the World,” which discusses Europe, Africa, Asia, and America; and (6) “Of Pantomimes,” which reviews the history of pantomime and offers two examples, one serious and the other comic. This first edition, first issue, of Gallini’s *Treatise* contains two plates, one of a male dancer and one of a Chinese processional dance. A second issue, containing the sheets of the 1762 edition coupled with new preliminaries, appeared in 1765. A third issue appeared in 1772 (Item 63), identical to the 1762 issue except for the preliminary leaves.

REFERENCES: B 79–80 (“An excellent volume which may be read with benefit”); S/S I–28; cf. DDM 1034 (1765 issue); M 77 (1772 issue); N/L 183 (1772 issue).

PROVENANCE: BYU.



Frontispiece to Gallini's *Treatise on the Art of Dancing* (Item 59).

[60] 1764: Du Perron. *Ballet héroïque sur le couronnement de sa majesté Joseph II, roy des romains*. No place or date of publication, though the dates of the performance and coronation are on title page.

Du Perron was a member of the Académies Royales des Belles-Lettres & Sciences de Caën & de Rouen. The text of his heroic ballet, consisting of twenty-four leaves, was written to celebrate the crowning of Holy Roman Emperor Joseph II (1741–1790) on 3 April 1764. The book contains a description of the “Décorations de ce ballet,” set in Frankfurt am Main; a list of the “Acteurs du ballet,” including Apollo and the Muses, the river Main, the four continents (Europe, Asia, Africa, and America), three poets, and the dancers; and the libretto. A dedicatory epistle to the emperor explains that the ballet was given to celebrate his coronation, even though his majesty “did not judge it proper to attend any spectacle, and besides the troupe then assembled in Frankfurt might not have sufficed to execute or perform with all of the brilliance with which it naturally should be accompanied.” This particular copy has the coat of arms of Marie Auguste de Sultzbuch, wife of Count Palantine of the Rhine, stamped on the cover.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: Marie Auguste de Sultzbuch; BYU.

[61] 1765: Magny, [Claude Marc] (1676–1727). *Principes de chorégraphie, suivis d'un Traité de la cadence*. Paris: chez Duchesne; et de la Chevardière.

“Principles of Dance-Writing, Followed by a Treatise on Cadence” opens with a preface that outlines the author’s proposal. Magny, a dancing-master who studied under Feuillet (“M. Feuillet a été mon Maître”), has as his goal the perfecting of his teacher’s principles of dance notation, even though “his book shows little change from the master’s manual of 1700” (S/S). Besides the figures representing positions, movements, and steps that appear on almost every page, the volume includes seventy pages of notated dances (with the music) and an “abbreviated method for easily knowing the contredanses without their steps having to be written down.”

REFERENCES: DDM 1762 (“gives a very clear explanation of the so-called Feuillet notation”); F 36 (“contains an early use of the term *quadrille* as applied to a combination of contredanses and a good description of the minuet in several forms”); *400 Years* 52; L/M 1765–Mag (“Magny’s publication demonstrates that in the later eighteenth century there was a continuing interest in the French social dance from the reign of Louis XIV”); M 82; N/L 334; S/S I–41.

PROVENANCE: PME 185; MAM.

[62] c. 1768: Guillaume, Simon. *Positions et attitudes de l'Allemande*. Paris: chez l'auteur et chez Crepy, n.d.

This beautiful volume of dance iconography consists of an engraved title page and twelve engraved plates by Jeanne Chapoulaud. The title page includes the statement that the *allemande* is the "danse plus à la mode" in Paris. Although the *allemande* began as a popular baroque instrumental dance, by the eighteenth century the term had changed meaning. It apparently began "to refer to a new dance in triple meter," and Guillaume "pictured the new 'allemande' as a sentimental and tender dance, in which the partners joined hands throughout while turning around each other in various ways" (TNG 1:279). The plates illustrate a couple in various dance positions. A second edition appeared in 1770.

REFERENCES: DDM 1197; cf. N/L 210 (1770 ed.; "The Allemande of this period shows considerable change from the time of Thoinot Arbeau").

PROVENANCE: MAM.

[63] 1772: Gallini, Giovanni-Andrea (1728–1805). *A Treatise on the Art of Dancing*. London: Author and R. Dodsley. Bound with *Critical Observations on the Art of Dancing; to which is added A New Collection of Forty-four Cotillons*. London: Author and R. Dodsley, n.d.

The first work is the third issue of Gallini's *Treatise* (see Item 59 for the first) and closely follows Cahusac's history of dance (Item 56). It contains a single illustrated plate of a Chinese processional dance.

The second work is the first edition, first issue (with a dedication to the "Duchess of Argyll"), of Gallini's *Critical Observations*. Although undated, it has been argued that this issue dates from 1765, as a later issue exists in which the dedication was changed to the "Duchess of Hamilton and Argyle," which joint title she received in 1766. Following the title page, however, is a four-page list of subscribers in which the duchess is listed with both titles. The book itself is divided into six parts: (1) "Observations," (2) "On the Ancient and Modern Dances," (3) "On the Air and Port of the Person," (4) "Mr. M[c]Pherson's Quotation," (5) "The Character of Mr. Marcell," and (6) "Description of Steps, Etc." The *New Collection of Forty-four Cotillons* has a separate (and undated) title page.

REFERENCES (for *Treatise*): DDM 1033 (pp. 75–76 missing; "Contents identical with the edition of 1765"); M 77; N/L 183–84 (lacking folding plate).

REFERENCES (for *Critical Observations*): B 79 (1770 date suggested; "To be consulted for contemporary terminology"); DDM 1033 (c. 1770 given; also bound with above); M 99 (1770 date given); N/L 183; S/S I–27 (date given as "1770?").

PROVENANCE: BYU*.

[64] 1779: Magri, Gennaro (fl. 1779). *Trattato teorico-prattico di ballo*. Napoli: Vincenzo Orsino.

The Neapolitan dancer, choreographer, and teacher Gennaro Magri was “Maestro di Ballo de’ Reali Divertimenti di Sua Maestà Siciliana, della Reale Accademia Militare.” The dedicatory letter to the Cavalieri Accademici is dated 15 August 1778. The treatise concerns itself with dance technique and performance and is divided into two parts: the first discusses the various steps—such as the *passo staccato*, *passo marciato*, *passo di Marseglia*, *passo mezzo tronco*, *passo mezzo gettato*—and ends with an extended discussion of the *capriole*; the second treats the *ballo da Sala*—i.e., the *contraddanze*. It has twenty-nine plates of dances and music and “is the most complete source of information on the *grotteschi*, including twelve pages on the steps and dance style of the *Commedia dell’Arte* characters” (MHW, 150). Furthermore, Magri’s book “is the only one so far discovered that connects the development of the formalized theatrical dance techniques of the late 18th century with the pre-Romantic movement of the early 19th” (TNG 11:503).

REFERENCES: DDM 1764 (“One of the most important 18th cent. works”); M 82; S/S I-42.

PROVENANCE: MAM.

[65] c. 1784: Bacquoy-Guédon, Alexis (fl. 1780s). *Méthode pour exercer l’oreille à la mesure, dans l’art de la danse*. Amsterdam/Paris: Valade, n.d.

Bacquoy-Guédon, a French dancer and dancing-master, authored this manual on eurythmics, which is the choreographic art of interpreting music by a rhythmical, freestyle movement of the body in response to the music’s rhythm. The *Méthode* offers “a course of instruction designed to teach pupils with no ear for rhythm how to hear rhythm, meter, and phrasing” (S/S). The guide also contains instructions on the minuet and the contredanses as well as twenty plates of music engraved by Mme Croisey and intended to accompany the dance exercises.

REFERENCES: cf. DDM 195 (1972 reprint—“The author was previously dancer at the Théâtre François and the book was first published in Amsterdam c. 1784.” “A very important book, esp. for the Menuet”); M 94; S/S I-4 (c. 1784).

PROVENANCE: Inscription from author to Mr. Rousseau; MAM.

[66] 1790: L'Aulnaye, François-Henri-Stanislaus De (1739–1830). *De la saltation théâtrale ou Recherches sur l'origine, les progrès, & les effets de la pantomime chez les anciens*. Paris: Barrois.

This illustrated volume is the first and only edition of L'Aulnaye's dissertation, which won the double prize at L'Académie des Inscriptions & Belles-Lettres in November 1789. It studies pantomime performances among ancient Greeks, Romans, Egyptians, Hebrews, Chinese, and Iroquois Indians. Based on literary references and visual artifacts, this scholarly study discusses how in ancient pantomime the main performer (*pantomimus*) played several roles and accomplished everything by imitation. The nine engraved plates that accompany the text are hand colored and depict ancient mimes, clowns, masks, and dancers. Over one hundred pages of notes present and discuss ancient sources on the pantomime in revelatory detail.

REFERENCES: DDM 1610; M 180 (pagination incorrect); N/L 131 ("One of the most scholarly books of the 18th century on this subject"); S/S III–74.

PROVENANCE: William Salloch; BYU*.

[67] 1791: *Rappresentanza allegorica che serve d'introduzione alla festa di ballo da darsi nel Real Casino delle Cascine e nell'annesso parterre la sera de' IV. Luglio MDCCXCI. In occasione delle pubbliche feste di gioia date da S. A. R. Ferdinando III Gran-Duca di Toscana ec. ec. ec. nelle cascine dell'isola i giorni III. IV. e V. del detto mese di luglio*. Firenze: Grazioli.

This allegorical spectacle preceded a festive ball given 4 July 1791 by Grand Duke Ferdinando III de' Medici (1769–1824). The *interlocutori* (speakers) were mythological figures—Diana, Ceres, Flora, and Bacchus—accompanied by a chorus of hunters, nymphs, and other followers. Among the games played was that of the "Antenne insaponate" (soaped poles with prizes at the top for the first person to climb up all the way). Allusions in the script appear to the various pavilions or tents where people dined, decorated barges that floated on the Arno river, and fireworks that erupted from a man-made volcano, all in anticipation of the opening of the ball. At the end Bacchus invites the audience to dance—"A lieta danza adunque / Sciolgasi il piede" (now then, free the foot for a happy dance)—an invitation that the chorus eagerly seconds.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU*.

TRATADO
DE RECREACION INSTRUCTIVA
SOBRE LA DANZA:
SU INVENCION Y DIFERENCIAS:
DISPUESTO
POR D. FELIPE ROXO DE FLORES:



CON LICENCIA:
MADRID EN LA IMPRENTA REAL.
Año de 1793.

Title Page from Roxo de Flores's *Tratado sobre la danza* (Item 68).

[68] 1793: Roxo de Flores, D. Felipe. *Tratado de recreatiòn instructiva sobre la danza: Su invencion y diferencias*. Madrid: en la Imprenta Real.

In the prologue to this Spanish dance treatise, dancing in moderation is presented as recreation for the soul and a healthy stimulus for new undertakings. The study itself is divided into eight short chapters. The first defines dancing and reviews its ancient origins; the second discusses sacred "primitive" dance; the third reviews the ancient figures and mythological beings associated with dance, including the Muse Terpsichore; the fourth describes Greek and Roman dances in honor of the gods; the fifth treats ancient "profane" dances, such as Pyrrhic, May Day, and funeral dances; the sixth is devoted to the history of pantomime; the penultimate very briefly outlines cord dancing; and the final chapter, which is the most important, presents Spanish dances.

REFERENCES: DDM 2216 ("A rare, eighteenth-century general history of dancing; note esp. Chapter VIII dealing with dances of Spain"); N/L 172-73 (under Flores); M 105; S/S I-57.

PROVENANCE: MAM.

[69] 1797: Requeno y Vives, Vincenzo, Abbot (1743- 1811). *Scoperta della chironomia ossia dell'arte di gestire con le mani*. Parma: Fratelli Gozzi.

Dedicated to Marchese Casimiro Melilupi di Soragna, this treatise is devoted to *chironomia*, which is "the art of gesturing with the hands." The introduction emphasizes the importance of pantomime among the Greeks and Romans. It stresses the necessity of understanding what different gestures signified if one is to comprehend passages in a variety of ancient authors, notably Cicero, Plutarch, Quintilian, and Macrobius. In antiquity, the Abbot Requeno y Vives explains, hand language was indispensable for two different groups—public orators and theatrical dancers. He then divides the work into two parts. The first discusses how hands were used for purposes of computation or counting; the second analyzes the art of using hands in pantomime to tell a story, concluding with a rationale for why modern choreographers should include *chironomia* in their ballets. Three engraved plates of hand gestures are bound with the treatise.

REFERENCES: Not listed in any the standard dance-related bibliography.

PROVENANCE: BYU.



Hand Gestures from Requeno y Vives's
Scoperta della chironomia (Item 69).

Nineteenth Century

[70] 1801: Moreau de Saint-Méry, Médéric Louis Elie (1750–1819). *De la danse*. Parme: Bodoni.

In 1801 Moreau de Saint-Méry arrived in Parma as a state counselor to Napoleon I (1769–1821) and envoy to the duke of Parma. Born in Martinique, he assembled important documents and data on the French colonies of America. Growing up in Martinique, he became an informed observer of Creole culture. *De la danse* [On dance] mainly concerns Creole dance and the author's belief that dance is native to the temperate zones and is found at its best in such climates. In the book, set against the background of Creole culture, he describes the dances in their ritual, spiritual, and social aspects, naming and describing many specific dances, including the *chica*. According to the preface, Moreau de Saint-Méry originally composed this essay in early 1789 and conceived of it as part of an encyclopedic study of colonial life, which he never published. First printed in Philadelphia in 1796, *De la danse* appeared two more times during the life of its author: this Bodoni edition of 1801 and another, also by Bodoni, in 1803.

REFERENCES: B 129; DDM 1889; M 53; N/L 372; cf. S/S I-48. See also Lillian Moore, "Moreau de Saint-Méry and *Danse*," *Dance Index* 5, No. 10 (Oct. 1946): 232–59, in which she argues that "Carlo Blasis brazenly plagiarized several of [*Danse*'s] pages" (232) in his *Code of Terpsichore* (Item 78).

PROVENANCE: Ownership stamps of Giovanni Lanzoni, Mantova, and Dr. Fermo Lanzoni; BYU*.

[71] 1806: Berchoux, Joseph (1762–1838). *La Danse, ou Les dieux de l'Opéra: Poème*. Paris: Giguet et Michaud.

This is the first edition of a satirical poem showcasing the much-publicized rivalry at the Paris Opéra of two male dancers ("the gods of the Opéra" referred to in the title): Auguste Vestris (1760–1842) and the much younger Louis Duport (1781–1853). In 1789, at the outbreak of the French Revolution, Vestris fled to England. After his return to Paris in 1793, he had to contend with the rising star of Duport. In the process of detailing the resulting rivalry, *La Danse* describes the Opéra at the time of Pierre Gardel (1758–1840) and Jean Dauberval (1742–1806), who were leading ballet-masters. The poem is divided into six cantos of rhymed couplets, and the book includes ninety pages of explanatory notes. An engraved frontispiece portrays the symbolic defeat of the forty-six-year-old Vestris by his rival: a younger Duport executes a flawless *écarté* over a fallen Vestris.

REFERENCES: DDM 330; N/L 46; cf. M 25 (1808 ed., “poem written in praise of the two famous male dancers of the 18th century, Vestris and Duport”).

PROVENANCE: PME 27; BYU*.

[72] 1806: Despréaux, Jean-Étienne (1748–1820). *Mes passe-temps: Chansons suivies de L'Art de la danse: Poème en quatre chants*. Paris: Chez l’auteur, et al. 2 vols.

In 1789 Despréaux, a violinist and dancing-master, married Marie-Madeleine Guimard (1743–1816), one of the most celebrated ballerinas of the eighteenth century. His poem “L’Art de la danse,” found in the second half of Volume 2, is closely modelled on Boileau’s *Art poétique* and is divided into four cantos. The first includes a survey of the history of dance from Pierre Beauchamp (1636–1705) to Gaetano Vestris (1728–1808), Jean Dauberval (1742–1806), and Pierre Gardel (1758–1840); the second presents the style and rules of French dance; the third treats theatrical dance and its three principal modes (*genre noble*, *demi-caractère*, and *genre comique*); the final canto focusses on pantomime, the *ballets d’action*, and the skills that a dancing-master must possess. Many pages of historical and biographical notes accompany the poem, including a notation (on p. 258) that Beauchamp gave “une forme nouvelle à la Chorégraphie, que l’ingénieur Thoinot Arbeau . . . avait inventée” (a new form to dance writing, which Thoinot Arbeau had invented).

REFERENCES: B 59–60; DDM 759; M 26; N/L 136.

PROVENANCE: Presentation copy by author “pour Monsieur Monge Président du Senat Conservateur”; deposited in Harvard College Library by the Museum of Modern Art, 10 December 1946, and later withdrawn; PME 84; BYU*.



[73] 1820: Blasis, Carlo (1795–1878). *Traité élémentaire, théorique et pratique de l'art de la danse*. Milan: Joseph Beati et Antoine Tenenti.

Born in Naples, Carlo Blasis studied with Pierre Gardel (1758–1840) and danced and worked under Salvatore Viganò (1769–1821) at La Scala, where he became director of the dance academy. He was the most significant individual ballet instructor of the nineteenth century and taught, among others, Fanny Cerrito (1817–1909), Carolina Rosati (1826–1905), and Augusta Maywood (1825–1876). Dedicated to the author's father, this classic manual of theatrical dance technique represents the first major technical dance treatise of the nineteenth century. It is divided into nine chapters and includes general instructions to dance students; studies of the legs, body, and arms; explanations of the principal positions; details on steps; a section on pirouettes; discussion of the three types of dancers (*danseur sérieux*, *danseur demi-caractère*, and *danseur comique*); and a final chapter on the dance teacher. It also contains fourteen engraved plates (one a double plate) of dancers in various positions. The exhibit copy is signed by the author on the verso of the title page and once belonged to Alphonse Royer, who wrote a short history of the Paris Opéra (published in 1875) that contained a history of dance.

REFERENCES: B 17–18 (“One of the classic and most celebrated manuals of theatrical dance technique, in which the author impresses on the student the importance of a knowledge of all the fine arts, that he or she may strive to become not merely a beautiful machine but an artist”); DDM 390; M 131; N/L 53.

PROVENANCE: B. F. Stev. Constant-Viguiier (stamp and signature, dated 1829); Bibliothèque de Alphonse Royer (bookplate); Cole 80; William Salloch; MAM.

[74] 1824: [Anonymous]. *Almanach des spectacles . . . Pour l'An 1824*. Paris: J.-N. Barba.

In nineteenth-century Paris, three successive series of theatrical almanacs enjoyed reasonably lengthy runs: (1) *Almanach des spectacles de Paris* (Paris: Duchesne, 1752–1794, 1800–1801, 1815), 48 vols.; (2) *Almanach des spectacles* (Paris: Barba, 1822–1837), 12 vols.; and (3) *Almanach des spectacles, continuant l'ancien Almanach des spectacles (1752 à 1815)* (Paris: Librairie des bibliophiles, 1874–1913), 43 vols. The example on exhibit comes from the second series, the one corresponding most closely to the birth of the Romantic ballet. Such almanacs contain detailed information essential to the theatre or dance historian, such as contemporary events deemed newsworthy, from theatres destroyed by fire to legal proceedings involving actors and dancers. In addition, the names, repertoires, seating capacities, and descriptions of the principal Parisian theatres are provided, including the prices charged for seats. One also finds announcements of débuts, reviews of performances, and obituaries.

REFERENCES: M 18 ('In these records will be found numerous accounts of the first performances of ballets').

PROVENANCE: BYU*.

[75] 1824: Baron, Auguste Alexis Floréal (1794–1862). *Lettres et entretiens sur la danse ancienne, moderne, religieuse, civile, et théâtrale*. Paris: Dondey-Dupré et fils.

Writing in 1822 while living in London, Baron presents his "Letters and Conversations on Ancient, Modern, Religious, Secular, and Theatrical Dance" as being directed to "une jeune élève de Terpsichore" (a young student of the dance) named Sophie. But the author points to his more serious intentions by dedicating his study to Louis-Jacques Milon (1766–1845), a popular French dancer, choreographer, and ballet-master. The work, comprised of seven "lettres" and an equal number of "entretiens," ranges over a great variety of topics, from religious dancing among the Jews and Christians to theatrical performances among the Romans and on to modern theories of ballet. The resulting history of dance—judged rightly by Beaumont to have "a witty and polished style"—brims with facts, anecdotes, and advice. A folding lithographed plate of early dance notation, printed on both sides and entitled "L'art de décrire la danse," follows p. 198.

REFERENCES: B 6–7 ('A great deal of the author's information is derived from De Cahusac'); DDM 227; cf. M 26 and N/L 23 (both 1825).

PROVENANCE: PME 13; BYU*.

[76] 1825: Terry, D[aniel] (c. 1780–1829). *British Theatrical Gallery: A Collection of Whole Length Portraits, with Biographical Notices*. London: H. Berthoud.

This handsome album of actors, actresses, and dancers contains twenty engraved portraits, and a biography accompanies each engraving. In the exhibit copy each portrait has been colored by a contemporary hand. The three dancers featured appear in their roles in *La Paysanne supposée*. They are Monsieur Le Blond—a pupil of Jean-François Coulon (1764–1836)—who first appeared in London in 1820; Lise Noblet (1801–1852), who danced in London from 1821 to 1824; and Félicité Hullin, who made her London début in 1817.

REFERENCES: Eng. 136, 137, 138 (Series A).

PROVENANCE: BYU*.

[77] 1827–1831: *Balli diversi* [title stamped on cover].

Balli diversi [Various ballets] is a bound volume containing twenty-seven Italian ballet libretti, arranged chronologically, for works performed in Naples between 1827 and 1831 primarily at the Teatro San Carlo. (Only four were choreographed for the Real Teatro del Fondo, and where one ballet was first performed is unknown because the title page is missing.) The title of the collection appears stamped in gold on the leather spine. A handwritten index to the dates and titles of the ballets is bound in at the end of the libretti. The first ballet of the collection is Giovanni Galzerani's *Enrico IV al passo della Marna* (performed 19 November 1827), and the last is Salvatore Taglioni's *Ines de Castro* (performed in Autumn 1831). All of the libretti were printed by the Tipografia Flautina and contain plot summaries and lists of the performers. Seven choreographers are represented: Giovanni Galzerani (1790–after 1853), eight times; Salvatore Taglioni (1789–1868), six times; Antonio Guerra (1810–1846), five times; Luigi Henry (1784–1836), four times; Alfonso Démasier, two times; and Filippo Taglioni (1777–1871) and Pietro Hus (installed as director of the San Carlo ballet school at its founding in 1812), one time each.

REFERENCES: Many of the individual ballets are listed in N/L.

PROVENANCE: BYU.



J O C K O,
O S I A
LA SCIMIA BRASILIANA,
BALLO IN TRE ATTI
COMPOSTO
DAL SIG.^r FILIPPO TAGLIONI,
E POSTO IN ISCENA
DAL SIG.^r BRIOL.
Rappresentato la prima volta in Napoli
NEL REAL TEATRO DEL FONDO
Nell' Estate del 1828.

N A P O L I,
DALLA TIPOGRAFIA FLAUTINA,
1828.

Title Page of Ballet Libretto in *Balli diversi* (Item 77).

[78] 1828: Blasis, Carlo (1795–1878). *The Code of Terpsichore: A Practical and Historical Treatise, on the Ballet, Dancing, and Pantomime*. Trans. R. Barton. London: James Bulcock.

Blasis's second treatise, one of the key English works on dance technique, is divided into six parts plus the conclusion: (1) "Rise and Progress of Dancing"; (2) "Theory of Theatrical Dancing," a translation of the author's *Traité élémentaire* (Item 73); (3) "On Pantomime, and the Studies Necessary for a Pantomimic Performer"; (4) "The Composition of Ballets"; (5) "Programmes, Containing Examples of Every Species of Ballets"; and (6) "Private Dancing," including instruction on quadrilles and the waltz. Closing out the volume are seventeen engraved plates illustrating positions, poses, preparations, steps, attitudes, arabesques, bows, and costumes, as well as twenty-two engraved plates of music.

The 1828 publication of *The Code of Terpsichore* is the first English edition. It is very scarce because the publisher went bankrupt, and his creditors apparently destroyed most of the copies. The book appeared again in 1830 with a different subtitle under the imprint of Edward Bull. However, the 1830 issue differs from the earlier one only in respect to the preliminary leaves and the illustrations: the frontispiece and the seventeen illustrated plates of the 1828 version are published, as per the title page, by James Bulcock rather than Edward Bull; in 1828 an additional engraving of Carlo Blasis appears opposite the dedication to Virginia Blasis; and the earlier preface is dated "August, 1828," while the later reads "November, 1829." Otherwise, except for a handful of changes that relate to word divisions, punctuation, and spelling in the three-page preface, the two texts are identical.

REFERENCES: cf. B 14–15; DDM 382 ("the most comprehensive book on classical ballet of the early 19[th] century"); M 109 (illus., p. 110); N/L 50—all citing the 1830 ed.

PROVENANCE: Cole 75; William Salloch; MAM.

[79] 1830: [Anonymous]. *I. R. Teatro alla Scala: Almanacco 1830*. Milano: Fratelli Ubicini.

This extremely rare theatrical almanac presents La Scala's Autumn 1828–Summer 1829 season. In addition to various operas, the publication reviews six ballets by Giovanni Galzerani (1790–after 1853)—*Agamennone*, *Gli spagnuoli al Perù*,

Rosemonda, *Buondelmonte*, *Enea nel Lazio*, and *Odoardo Stuart*—and one ballet by Bertini—*Contadina bizzarra*, in which Paolo Samengo (fl. 1820–1840) and Adelaide Brugnoli danced. The volume contains eight delicately hand-colored engravings, including Maria Conti (fl. 1800–1834) as Cora in *Gli spagnoli nel Perù* and Francesco Ramacini (fl. 1829–1847) as Buondelmonte in the homonymous ballet. At the end of this tiny volume is a list of the “Proprietarij de’ palchi dell’I. R. Teatro alla Scala” (owners of the boxes at La Scala); this record makes it possible to reconstruct at least part of the audience for these performances.

REFERENCES: Edwin Binney, 3rd, in his checklist of Italian dance prints, refers to the 1830 volume as “unlocated.”

PROVENANCE: PME; BYU*.

[80] 1831: Théleur, E. A. (active c. 1817–c. 1844). *Letters on Dancing, Reducing This Elegant and Healthful Exercise to Easy Scientific Principles*. London: Sherwood.

Théleur studied at L’Académie Royale de Danse de Paris under Jean-François Coulon (1764–1836) and was a *premier danseur* and ballet-master in several of the principal theatres on the Continent. Dedicated to the Marchioness of Londonderry, whose children Théleur taught, this first edition copy contains thirteen letters, treating a variety of dance-related topics, from the origin of dancing to chirography (the art of describing dances in writing) to dance lessons. His notation systems constituted the first choreographic attempts in the nineteenth century. The text is illustrated by twenty-four copper-plate engravings by Stewart, Halpin, Hicks, and Read, and by a small number of musical plates.

REFERENCES: DDM 2491 (“Théleur’s real name was Taylor. He invented a dance notation as well as a new system of dance positions”); *400 Years* 76; N/L 525–26 (“a milestone in the development of choreographic notation”); cf. M 106 (1832 ed.). See Sandra N. Hammond, “*Letters on Dancing* by E. A. Théleur,” *Studies in Dance History* 2, No. 1 (Fall/Winter 1990) [entire issue]: “the value of Théleur’s work is in the insights it offers for understanding the techniques, style and training of dancers on the eve of the Romantic ballet era” (1).

PROVENANCE: PME 280; MAM.

THE
CODE OF TERPSICHORE:

A

PRACTICAL AND HISTORICAL TREATISE,

ON

THE BALLET,
DANCING, AND PANTOMIME;

WITH

A COMPLETE THEORY

OF

THE ART OF DANCING:

INTENDED AS WELL FOR THE INSTRUCTION OF AMATEURS AS THE USE OF
PROFESSIONAL PERSONS.

12. _____

BY C. BLASIS,

PRINCIPAL DANCER AT THE KING'S THEATRE, AND COMPOSER OF BALLETS.

TRANSLATED UNDER THE AUTHOR'S IMMEDIATE INSPECTION,

BY R. BARTON.

"Terpsichore affectus citharis movet, imperat, auget."—VIRGIL.

LONDON:

PRINTED FOR JAMES BULCOCK, 163, STRAND.

1828. -1

Title Page from Blasis's *The Code of Terpsichore* (Item 78).

[81] 1832: Biosca, D. Antonio. *Arte de danzar; ó, Reglas é instrucciones para los aficionados à bailar las contradanzas francesas ó rigodones*. Barcelona: Sauri.

Published in Spain, this dance manual is illustrated with 112 numbered diagrams, a table showing the five positions of the feet, and a foldout table explaining the choreographic signs used to represent the various steps of twenty-eight contredanses. It is devoted to teaching how to dance French contredanses or *rigodones*. An engraved frontispiece shows a dancing-master, violin in hand, teaching four couples a dance. The text is divided into "Cinco tandas de rigodones chorograficos" (five sets of choreographed contredanses). The first set consists of "El pantalon," "El verano," "La gallina," "La pastoral," "La trenis doble de caballeros," "Trenis doble de damas," and "Trenis sencilla." A note accompanying the last dance states that while it is not much practiced in Barcelona, it is in Madrid and other parts of Europe. The exhibit copy is in the original blue wrappers, on the back of which appears a list of the nineteen cities and twenty-one bookstores where the manual was sold—a testament to the popularity of both the book and the contredanse in Spain.

REFERENCES: B 13; DDM 375; 400 Years 14; M 95; N/L 49.

PROVENANCE: MAM.

[82] 1832: Jorio, Andrea De (1769–1851). *La mimica degli antichi investigata nel gestire napoletano*. Napoli: Fibreno.

Dedicated to Federico Guglielmo, hereditary prince of Prussia, this encyclopedic study of ancient theatrical gestures as they relate to early nineteenth-century Neapolitan gestures was written by the canon Andrea De Jorio. It contains detailed descriptions of scores of gestures popular in Naples in the early nineteenth century. It cites classical antecedents when known. References to artworks, including Pompeian frescoes, abound. The five indexes to the work allow the reader, *inter alia*, to identify mimicry either by subject or by reference to the body parts involved. A superb iconographical resource for the history of mimicry and gesture, this illustrated compendium contains twenty-one plates (including sixteen aquatints by Baron Clugny de Nuis after Gaetano Gigante) and a woodcut title vignette. This particular copy is noteworthy for being uncut, unopened, and in the original printed wrappers.

REFERENCES: Not listed in any standard dance-related bibliography. See, however, Lincoln Kirstein, *Four Centuries of Ballet: Fifty Masterworks* (New York: Dover, 1984), 274, where it is cited with a publication date of 1836 in a brief bibliography on mimicry and gesture.

PROVENANCE: E. Jay Morris (signature on cover); BYU*.

[83] 1835: *Almanacco de' Reali Teatri S. Carlo e Fondo dell'annata teatrale 1834*. Napoli: Flautina.

This rare theatrical almanac covers the royal theatres of San Carlo and Fondo in Naples for the 1834–1835 theatrical season. It contains, first of all, a list of administrators and workers at the theatres, including the names of the ticket-takers, house physician, machine workers, scenographers, painters, bouncer, tailors, printer, person in charge of lighting, and prompters. Next comes a listing of the singers and chorus members, then the musicians, dancers, mimes, dance students, composers, and choreographers. Next to the names of the principal singers, dancers, mimes, composers, and choreographers is given the salary drawn. The highest paid *primo ballerino* was Antonio Guerra (1810–1846), whose salary included a stipend for choreography; the highest salaried *prima ballerina* was Elisa Vaquemoulin. A listing of receipts (money taken in) and expenses follows. Then comes a history of the San Carlo and a review and assessment of the opera and ballets presented during the year, interspersed with twelve lithographs of singers and dancers.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU*.

[84] 1836: [Thackeray, William Makepeace (1811–1863)]. *Flore et Zephyr: Ballet mythologique . . . par Théophile Wagstaffe* [pseud.]. London: J. Mitchell; chez Rittner & Goupil (Paris), 1 March 1836.

Théophile Wagstaffe was a pseudonym used by Thackeray, one of England's greatest novelists. He was also a brilliant satirist and a fine artist. *Flore et Zephyr*, his first publication, shows the author's penchant for both art and satire. It is a suite of eight lithographs caricaturing Marie Taglioni (1804–1884). Taglioni made her London début in 1830 in the ballet *Flore et Zéphire*, though the immediate inspiration for this book appears to be her performance in *La Sylphide*. The caricatures constitute a caustic mock-tribute to the famous ballerina. Published without a text, the volume contains an additional lithograph on the front wrapper.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU*.

FLORE ET ZEPHYR
Ballet Mythologique
DÉDIE
À



PAR

Théophile Wagstaffe

LONDON PUBLISHED MARCH 17 1836 BY J. MITCHELL, LIBRARY, 53 OLD BOND ST.

ADAMS & CO. PRINTERS, 10, SOUTH STREET, LONDON.

Title Page from Thackeray's *Flore et Zephyr* (Item 84).

[85] 1837: *Biographie de Mlle. Taglioni: Adieux de Paris à La Sylphide*. [In French and Russian]. St. Petersburg.

This biographical brochure on Marie Taglioni (1804–1884), written on the occasion of her departure from the Paris Opéra for Russia, is the extremely rare version printed in St. Petersburg. It sold, according to the price on the cover, for “2 roubles,” whereas (according to the final page) Barre’s large bust of Taglioni sold for fifty, the small statuette of La Sylphide for thirty, and the small bust of the same for fifteen. The pamphlet begins with an adulatory “Notice biographique sur Marie Taglioni” (pp. 3–15), followed by the dramatic announcement that “La Sylphide nous quitte!” (La Sylphide is leaving us; see pp. 16–18) and by poems written by Méry, Elise Talbot, Jules Canonge, and F. de N. (pp. 19–35). Cleared by the Russian censor on 24 November 1837, this copy contains both the original French text and a Russian translation (pp. 37–45) of the initial biographical section.

REFERENCES: Not listed in any standard dance-related bibliography. But see N/L 2, which cites the French nineteen-page version printed in Paris by J. A. Boudon.

PROVENANCE: BYU*.

[86] 1838: Ritorni, Carlo (1786–1860). *Commentarii della vita e delle opere coreodrammatiche di Salvatore Viganò*. Milan: Guglielmini e Redaelli.

This lengthy and detailed biography is the first and most important of the renowned Italian dancer and choreographer Salvatore Viganò (1769–1821), nephew of the composer Luigi Boccherini (1743–1805) and husband of the Spanish dancer Maria Medina (1765–1821). He was the father of the *coreodramma* (choreodrama), a pantomime that was part gesture and part traditional dancing, and he also worked as ballet-master at La Scala from 1813–1821. The biography, with a lithographed frontispiece and a vignette portrait on the title page, is divided into forty-one chapters that treat the history of the Viganò family, Salvatore’s education and training, and his choreography. Of 505 copies printed, this is number 67.

REFERENCES: B 154–55 (“The standard account of Salvatore Viganò, one of the most celebrated choreographers of the early 19th century”); M 37; N/L 452. See Aurelio Milloss, “La lezione di Salvatore Viganò,” *La danza italiana* 1 (Autunno 1984): 7–19.

PROVENANCE: BYU*.

[87] c. 1840: Ruggi, Lorenzo. *Raccolta inedita di cinquanta scene teatrali le più applaudite nei teatri italiani*. [Bologna: N.p., n.d.].

This unedited (“inedita”) collection of fifty engraved theatrical scenes provides fine examples of Italian stage decor from the 1830s. (Plate 7 carries the date 1833, and Plate 21 refers to the year 1836.) Although the theatrical productions have little or no accompanying commentary (only titles of the scene and, occasionally, a dedication), the scenes illustrate Romantic commonplaces, such as the grounds of the Palazzo Capuleti (pl. 4), the vestibule of a Gothic palace (pl. 14), the atrium to the Egyptian catacombs (pl. 20), a “reggia moresca” (pl. 45, Moorish royal palace), and the ruins of a mosque (pl. 48). Plate 47 illustrates a “sala da ballo” (ballroom). Lorenzo Ruggi, “pittore di decorazioni in Bologna” (painter of stage decor in Bologna), engraved the plates after a number of different Italian artists.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU.

[88] 1841–1842: Lacauchie, Alexandre, illustrator. *Galerie des artistes dramatiques de Paris*. Paris: Marchant, 1841, 1842. 2 vols. bound in 1, plus 20 supplementary plates following volume 2.

BYU owns two copies of Lacauchie’s very scarce two-volume *Galerie*, in what appear to be the first and second issues. Preceding the title page of the earlier issue or set is a tipped-in announcement printed on yellow paper that the *Galerie des artistes dramatiques de Paris* will be sold at “50 centimes la livraison, une livraison chaque semaine” (fifty centimes per booklet, one booklet each week), and the announcement carries the printed date of 1840 and the note “33^e livraison.” The actual title pages to these two volumes carry no dates but may be assumed to be 1840–1841. The five dancers included among the eighty splendidly lithographed portraits are Jules Perrot (1810–1892, pl. 2); Fanny Elssler (1810–1884, pl. 5); Marie Taglioni (1804–1884, pl. 15); Pauline Leroux (1809–1891, pl. 26); and Carlotta Grisi (1819–1899, pl. 63). Biographical essays by various authors accompany the plates. Théophile Gautier (1811–1872), the first professional ballet critic of fame, described Grisi.

The two volumes of the later issue—the one actually chosen for exhibit—bear dates (volume 1, 1841; volume 2, 1842). While both issues are complete with eighty plates, BYU’s later set has an additional twenty plates bound in at the end. Among the extra lithographs appear two dancers: Esther de Bongars (pl. 84, an actress who introduced the cancan into the theatre) and Nathalie Fitz-James (b. 1819, pl. 89).

REFERENCES: cf. N/L 291 (1841–1842 dates given; both volumes very incomplete).

PROVENANCE: BYU.

[89] 1842: *Galerie théâtrale ou collection des portraits en pied des principaux acteurs des premiers théâtres de la capitale*. Paris: Bance, n.d. 3 vols.

Each of the three tomes contains forty-eight engraved portraits of actors and dancers (for a total of 144 steel engravings) by the most celebrated artists of the day. The portraits are numbered consecutively as follows: volume 1, numbers 1–3, 3bis, 4–6, 6bis, 7–10, 13–48 (with 3bis and 6bis substituting for numbers 11 and 12); volume 2, numbers 49–96; volume 3, numbers 1–48. Preceding each full-length portrait is a biographical sketch of the actor or dancer. The plates in this set are in black and white; they were also sold in color. The third volume concludes with a reference to the year 1842 and an index to the actors and dancers and gives, when known, dates of birth, death, and début on the stage. Dancers include the following: Emilie Bigotini (1784–1858, vol. 1, pl. 42); Auguste Vestris (1760–1842, vol. 1, pl. 46); Geneviève Gosselin (1791–1818, vol. 2, pl. 50); Marie-Elizabeth Gardel (1770–1833, vol. 2, pl. 66); Pierre Gardel (1758–1840, vol. 2, pl. 74); Marie-Madeleine Guimard (1743–1816, vol. 2, pl. 82); Antoine Paul (1798–1871, vol. 2, pl. 86); Pauline Montessu (1805–1877, vol. 3, pl. 2); Lise Noblet (1801–1852, vol. 3, pl. 17); Jules Perrot (1810–1892, vol. 3, pl. 29); and Marie Taglioni (1804–1884, vol. 3, pl. 37).

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: BYU.

[90] 1844: La Fage, J. Adrien de (1801–1862). *Histoire générale de la musique et de la danse*. Paris: Au comptoir des imprimeurs unis. 2 vols.

This general history of music and dance largely concerns itself with music. Nonetheless, it is notable for its discussions of non-European dances, such as those found among the Chinese, the inhabitants of India, the Egyptians, and the Hebrews. See, in particular, Book 1, chapter 11, “Danses et ballets des Chinois”; Book 2, chapter 7, “De la danse chez les Indiens”; Book 3, section 1, article 5, “De la danse chez les Égyptiens”; Book 3, section 2, article 6, “Danses des Israélites.”

REFERENCES: cf. DDM 1581 (1970 reprint; “Mostly about the music of China and India”).

PROVENANCE: Bibliothèque de la Ville de Constantine (library stamp); BYU.

[91] 1844: [Blasis, Carlo (1795–1878)]. [Caption title:] *L'uomo fisico intellettuale e morale: Opera filosofico-artistica di Carlo Blasis*. Milano: Chiuse.

This unrecorded four-page prospectus, dated ‘Milano, 15 febbraio 1844,’ is an advertisement for *L'uomo fisico intellettuale e morale*, a book Blasis did not publish until thirteen years later, in 1857 (Item 99). The ‘Patti dell'Associazione’ (subscription agreements) detail how the author originally intended his book to appear in print. In its final form it was to consist of two octavo volumes of about forty sheets (eighty pages), but these would appear through a serial distribution of at least one fascicle of four sheets (eight pages) per month; each fascicle was to be accompanied by an engraving with about twelve figures, with the first fascicle appearing in May 1844.

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: PME 35; BYU*.

[92] c. 1845: *Les gloires de l'Opéra: Poses et portraits des principales danseuses de Paris et de Londres*. Paris: Aubert, n.d.

This magnificent collection of twelve folio plates, all hand-colored lithographs of famous female dancers, is bound in the original publisher's cloth binding. Six *danseuses* are depicted: Carlotta Grisi (1819–1899, pl. 1, 3, 11); Fanny Cerrito (1817–1909, pl. 2, 6, 7, 9); Marie Guy-Stéphan (1818–1873, pl. 4); Fanny Elssler (1810–1884, pl. 5); Marie Taglioni (1804–1884, pl. 8); and Louise Fleury (b. 1809, pl. 10, 12). Plate 11 also shows Jules Perrot (1810–1892) dancing the polka with Grisi.

REFERENCES: Individual plates are reproduced as illustrations in various histories of the Romantic ballet, including C. W. Beaumont and Sacheverill Sitwell, *The Romantic Ballet in Lithographs of the Time* (London: Faber and Faber, 1938).

PROVENANCE: BYU*.

[93] c. 1845: *Album de l'Opéra: Principales scènes*. Paris: Challamel, n.d.

This album, though undated, refers on page 32 to Marie Taglioni's final Parisian adieu (29 June 1844) as having taken place a month before (‘il y a un mois’); later, its penultimate section (pp. 45–46) describes the opera *Richard en Palestine*, which débuted on 7 October 1844. Therefore, the volume was not printed before late 1844 and, given its many illustrations, more likely appeared in 1845. In addition to its summaries of productions at the Opéra, the album contains

twenty-four handsome lithographs, eleven of which are colored, depicting scenes from contemporary opera (seventeen) and ballet (seven) performances. The ballet prints include Adèle Dumilâtre (1821–1909) and Eugène Coralli (member of the Opéra ballet from 1834 to 1870) in the second act of *La Gypsy* (No. 1); Carlotta Grisi (1819–1899) in *Giselle* (No. 4); Pauline Leroux (1809–1891) and Georges Elie (1800–c. 1883) in the seduction scene of *Diable amoureux* (No. 6); Delphine Marquet (1824–1878), Lucien Petipa (1815–1898), and Carlotta Grisi in the second act, sixth scene, of *La Péri* (No. 7); Henri Desplaces and Adèle Dumilâtre in a *pas de deux*, with Eugène Coralli about to interrupt, in *Lady Henriette* (No. 15); Marie Taglioni (1804–1884) in the *scène des fleurs* of her final Parisian performance, which was in *L'Ombre* (No. 16); and a group scene from *La jolie fille de Gand* (No. 19).

REFERENCES: DDM 65; N/L 4–5 (“one of the most beautiful publications on Opera and Ballet of the Romantic Period”).

PROVENANCE: Ex libris F. Van Antwerpen; BYU*.

[94] 1845: Gautier, Théophile (1811–1872), et al. *Les beautés de l'Opéra*. Paris: Soulié.

This French (first edition) text of “The Beauties of the Opera” appears within fancy borders printed in striking colors and has, in addition to the portraits described below, numerous wood-engraved illustrations throughout. The book consists of a brief history of opera from its birth in Italy to the Romantic era, written by the literary critic and free-lance writer Philarète Chasles (1798–1873), as well as narrative descriptions of five operas and four ballets. The latter are *Giselle*, *Le Diable boiteux*, *La Sylphide*, and *Ondine*. Théophile Gautier described the first two ballets; Jules Janin, the third; and Chasles, the last. Of the ten steel-engraved portraits, four portray dancers in their most memorable roles and are among the most oft-reproduced dance prints of the Romantic era: Carlotta Grisi (1819–1899) as *Giselle*, Fanny Elssler (1810–1884) as *Florinde* (in *Le Diable boiteux*), Marie Taglioni (1804–1884) as *La Sylphide*, and Fanny Cerrito (1817–1909) as *Ondine*. This book, one of the most attractive iconographical works devoted to opera and ballet during the Romantic period, proved to be so popular that it was soon translated into English (Item 98).

REFERENCES: B 89–90; DDM 1044; M 112; N/L 189 (“excellent text . . . great charm”).

PROVENANCE: BYU.

[95] 1846: Regli, Francesco, et al. *Strenna teatrale Europea: Anno 9, 1846*. N.p.: Vincenzo Gugliemini.

A theatrical almanac begun in 1838, the *Strenna teatrale* (later years added *Europea* to the title) continued at least until 1847. (Edwin Binney, 3rd, searched but was unable to locate a complete run.) The exhibit copy—the ninth volume—includes poetic tributes; biographies, including one of the Bournonville-trained Lucile Grahn (1819–1907); a section on “La Pleiade di Tersicore,” which describes seven dancers—including Flora Fabbri-Bretin and Sofia Fuoco (1830–1916)—trained by Blasis; and a detailed chronicle of events relating to the Milanese theatres. Among the handsome lithographs that grace the volume are two of dancers: one of Grahn in *La Sylphide* and one of a young Amalia Ferraris (1830–1904).

REFERENCES: Ital., Series I.

PROVENANCE: Evert Jansen Wendell of New York (1918); Harvard College Library (bookplate and release stamp); BYU*.

[96] 1847: Blasis, Carlo (1795–1878). *Notes upon Dancing, Historical and Practical*. London: Delaporte.

This diverse collection of writings by Blasis was assembled, edited, and translated from both French and Italian by R. Barton, who also penned a preface. The book consists, most importantly, of a wealth of biographical information on the Blasis family not readily available elsewhere. It is divided into three sections: Part I—“Rise, Progress, Decline, and Revival of Dancing; Works on Dancing; Celebrated Dancers; Description of Ancient and Modern Dances” (pp. 1–55); Part II—“The Origin, Progress, and Present State of the Imperial and Royal Academy of Dancing, at Milan; Extracts from the *Gazzetta*, *Moda*, *Strenna*, and other Italian Journals; the *Pleiades*” (pp. 56–85); and Part III—“Memoir of C. Blasis; List of his Works; Synoptical Table; Memoir of Madame Blasis; Memoir of F. A. Blasis the Elder; Memoir of Virginia Blasis; Notice upon her Monument in Santa Croce, at Florence” (pp. 86–190). Accompanying the text are two portraits (of Virginia Blasis and Carlo Blasis), an illustrated plate of the funeral monument to Virginia Blasis, and a folding synoptical and choreographical table, “showing the relations that subsist between dancing and the other imitative arts.” The back wrapper lists Blasis’s other works, including *L’uomo fisico intellettuale e morale*, which is described as “in the press.” This latter work did not appear for another decade (see Items 91 and 99).

REFERENCES: B 16–17; DDM 387; M 109; N/L 51–52.

PROVENANCE: “Mr. C” (stamp); PME 33; BYU*.

[97] 1849: Fonseca, Francisco Gomes da. *Nova arte de aprender a dançar ou methodo facil de aprender as contradanças francezas*. Porto: Antonio Móldes.

The *Nova arte* [New art of learning to dance, or an easy method for learning the French contredanse, enlarged with new steps, the polka, and the galope in modern taste] is a thirty-three-page instruction manual in Portuguese on how to dance the French contredanse. Dedicated to Manoel Joaquim Coelho Basto, it contains a number of woodcut illustrations of dance steps and uses a half-circle to represent the female and a blackened half-circle to represent the male dance partner. French dance titles and terms are included (e.g., *chaîne anglaise*, *traversez*, and *chassez croize et déchassez*) in abundance; these are accompanied by detailed explanations in Portuguese. An appendix describes a new quadrille by Auguste Anatole, a French dancing-master who practiced in Paris and London. It includes such steps as “the good husband” and “the graces.”

REFERENCES: Not listed in any standard dance-related bibliography.

PROVENANCE: MAM.

[98] Late 1840s: Heath, Charles, ed. (1785–1848). *Beauties of the Opera and Ballet*. London: David Bogue, n.d.

This is an English version and translation of *Les Beautés de l'Opéra* (Item 94). The book contains a short history of opera from its birth in Italy to the Romantic era, written by the literary critic and free-lance writer Philarète Chasles (1798–1873), as well as narrative descriptions of five operas and four ballets. The latter are *Giselle*, *Le Diable boiteux*, *La Sylphide*, and *Ondine*. Théophile Gautier described the first two ballets; Jules Janin, the third; and Chasles, the last. The text appears within decorative borders printed in a variety of colors. The volume also contains the same ten steel-engraved portraits found in the French edition, including those of Carlotta Grisi (1819–1899) as *Giselle*, Fanny Elssler (1810–1884) as *Florinde* (in *Le Diable boiteux*), Marie Taglioni (1804–1884) as *La Sylphide*, and Fanny Cerrito (1817–1909) as *Ondine*. The exhibit copy is in a handsome contemporary binding by Josiah Westley, who is listed in Charles Ramsden's *London Bookbinders 1780–1840* (London: Batsford, 1956), 148.

REFERENCES: DDM 1272; N/L 225.

PROVENANCE: Lilla C. Cockerell (signed signature dated “Sept. 1850”); BYU*.

NOVA ARTE
DE
APRENDER A DANÇAR
OU
METHODO FACIL DE APRENDER
AS
CONTRADANÇAS FRANCEZAS.

AUGMENTADA COM NOVAS MARCAS,
POLKA, E GALOPE NO GOSTO MODERNO.

Il ne faut pas demander un
payement avant le temps.
R. Pour moi je ne plains pas.
(O Auctor).

PUBLICADA

POR

Francisco Gomes da Fonseca.

PORTO:

TYPOGRAPHIA DE D. ANTONIO MÓLDES:

LARGO DA BATALHA N.º 41. — 1849.

Vende-se na Loja de Livros de FONSECA aos Caldeireiros.

[99] 1857: Blasis, Carlo de (1795–1878). *L'uomo fisico, intellettuale e morale*. Milano: Guglielmini.

Conceived as a theoretical treatise as early as 1844 (see Item 91), “Physical, Intellectual, and Moral Man” was based on principles of geometry and physics. Blasis worked on it for at least thirteen years and esteemed it his masterwork. Except for the engraved frontispiece of Blasis by Luigi Mantovani after the sculpted bust by Eugenio Thierry, the engraved plates are after Blasis’s own drawings. This work, which treats the metaphysical dimensions of dramatic gestures, is divided into two distinct parts with separate pagination. The first part, devoted chiefly to the physical body, consists of an allegorical engraving (pl. 1), a *proemio* or preface outlining the two-fold aspect of man (body and soul), forty chapters, an appendix, and three other illustrated plates (pl. 2–4), and descriptions of five plates. (According to Eames, the missing plate was not added until the second edition of 1868, at which time “a portrait of Blasis facing the title page”—present in this copy—was also added.) The second part, entitled “Genio dell’uomo” [Genius of man], consists of twenty-three chapters and includes a chapter on the genius of ballet, mime, choreography, pantomimes, and dances (Chapter 19).

REFERENCES: E 10–11; N/L 53 (“the first of Blasis’s works to bear his full title Carlo de Blasis”).

PROVENANCE: BYU*.

[100] c. 1860: Alophe [Menut, Adolphe] (1812–1883). *Les danseuses de l’Opéra: Costumes des principaux ballets*. Paris: Henri Plon, n.d.

Containing fourteen hand-colored lithographs of ballerinas, this suite gives pride of place to Marie Taglioni (1804–1884) in her most famous role, *La Sylphide* (pl. 1). Also included are portraits of Carolina Rosati (1826–1905) in the *Corsaire* (pl. 2); Amalia Ferraris (1830–1904) in *Les Elfes* (pl. 3); Zina Richard (1832–1890) in *Marco Spada, ou la Fille du bandit* (pl. 4); Louise Marquet (1830–1890) in *Marco Spada* (pl. 5) and in *Le Ballet du Dieu et la Bayadère* (pl. 6); Eugénie Fiocre (1845–1908) in *L’Amour de Pierre de Médicis* (pl. 7); Mlle Cassegrain in *Marco Spada* (pl. 8); Célestine Emarot (1824–1892) in *Guillaume Tell* (pl. 9); Emma Livry (1842–1863), originally E.-Marie Emarot, in *Herculanum* (pl. 10); Caroline Lassiat (c. 1820–1885), also known as Mme Dominique, in *Marco Spada* (pl. 11); Adeline Plunkett (1824–1910) in *La Mañola de la Favorite* (pl. 12); Mlle Vibon in *Vert-Vert* (pl. 13); and Mlle Lefèvre in *Orfa* (pl. 14). Though the date of publication is variously given as “about 1838” (DDM, Cole) and “c. 1850” (Magriel), the earliest date possible is 1860, the year Fiocre starred in *L’Amour de Pierre de Médicis*. Beaumont and Sitwell offer 1861 as the date of publication.

REFERENCES: DDM 43 (dates erroneously "vers 1838"); M 188;
N/L 7 ("these lithographs . . . are now scarce").

PROVENANCE: BYU*.



Woodcut of Four Dancing Couples and Two
Musicians from the Nuremberg Chronicle (Item 101).

PRINTS

Measurements refer to plate mark size (height by width in centimeters), unless a reference to "image" or "sheet" size follows.

Fifteenth Century

[101] 1493: Four Dancing Couples and Two Musicians. Woodcut by Michael Wolgemut (1434–1519) and/or his stepson Wilhelm Pleydenwurff. From Hartmann Schedel, *Liber chronicarum* [Nuremberg Chronicle] (Nuremberg, 1493), folio 187v. 11.7 x 15.4 cm. (image).

Wolgemut was the master of Albrecht Dürer (1471–1528), and his vigorous style reflects a taste for drama and movement. This woodcut from the Nuremberg Chronicle (see Item 102) shows four stately dancing couples in formal, courtly attire of the early Renaissance: the men are to the left of the women and appear in tights and tunics; the women wear long trailing dresses that are gathered in the front and held up to reveal their feet. Both the male musicians—who stand on a slightly elevated platform and play a flute and a drum—and the dancing couples wear identical shoes that are flatheeled, long, and pointed.

REFERENCES: *LS* 153 (illus.).

[102] 1493: A Bridge Collapsing under a Group of Dancers at Maastricht. Woodcut by Michael Wolgemut (1434–1519) and/or his stepson Wilhelm Pleydenwurff. From Hartmann Schedel, *Liber chronicarum* [Nuremberg Chronicle] (Nuremberg, 1493), folio 217r. 11.8 x 15.4 cm. (image).

This woodcut, also from the Nuremberg Chronicle (see Item 101), portrays two dancing couples with a lute-playing musician, a priest carrying the Host, and an altar boy; several drowned or drowning persons, presumably dancers, float in the river below the broken bridge. The scene depicted refers to an event that supposedly took place at Maastricht: when a group of dancers on a bridge refused to allow a priest carrying the Host to pass, the bridge miraculously broke up; as a result, the sacrilegious dancers drowned, and the priest was able to cross to the other side of the river and to carry the Host to someone in need.

REFERENCES: See Alessandro Arcangeli, "Dance and Punishment," *Dance Research* 10, No. 2 (Autumn 1992): 30–42, illus. on p. 34 and on cover.



Woodcut of a Bridge Collapsing under a Group of Dancers at Maastricht (Item 102).

Sixteenth Century

[103] 1532: Bell-Dancers. Woodcut by the so-called Petrarca-Meister (Petrarch-Master). 10 x 15.1 cm.

Bell-dancing is the main—but not the only—form of dance that the Petrarca-Meister presents in this woodcut. He shows dances of his period that were practiced among both city-people and peasants. In the foreground appear handsomely attired bell-dancers wearing belts of bells on the legs below the knee. The three women who accompany the bell-dancers have elegant coiffures and seem to move more calmly. The men dance around these women, and the energetic movements of the men contrast with the calm position. The beat for the music is given by a musician holding a recorder in one hand and a small drum or tabor in the other. To the left and in the background ten peasants dance two-by-two in a wide circle in a meadow to the music of bagpipes. Much more casual, they are distinguished both in dress and hairdo from the bell-dancers. That dance may lead to lascivious behavior is underscored by the couple in the bushes.

REFERENCES: See Walter Scheidig, *Die Holzschnitte des Petrarca-Meisters* (Berlin: Henschelverlag, 1955), 69.

Seventeenth Century

[104] 1616 [new style, 1617]: “Primo intermedio della veglia della *Liberatione di Tirreno*.” Etching by Jacques Callot (1592–1635) after Giulio Parigi (1571–1635). 28.5 x 20.3 cm.

This renowned scene shows the First Intermezzo (“Typhoeus beneath the Mountains of Ischia”) of a *veglia* or night vigil, the title of which translates “The Liberation of Tyrsenus and Arnea, Seeds of the Tuscan Race.” The performance took place on 6 February 1616 [new style, 1617] in Florence in the Teatro Ducale of the Palazzo Uffizi to celebrate the wedding of Ferdinando Gonzaga, Duke of Mantua, to Caterina de’ Medici, sister of Grand Duke Cosimo II (1590–1621). Tuscan ducal court officials responsible for the performance were Andrea Salvadori (1591–1635), who wrote the libretto; Marco da Gagliano (1582–1643), who composed the music; Giulio Parigi (1571–1635), who did the costume and scene designs; and Agniolo Ricci, who choreographed the ballets and combats. This etching shows the three planes of the Medici theatre: dancers perform on a stage; others descend by means of a horseshoe ramp and appear on the main floor surrounded by the audience; and the remainder are found in the cloud machines.

REFERENCES: Blumenthal 52 (“Among Callot’s most magnificent etchings executed in Florence”); EB 3rd 2; K 76 and pp. 58–61, 257n. (“This is perhaps the first ballet to be documented by an artist of quality, Jacques Callot . . . , whose three engravings provide a vivid picture of a typical Florentine fete, to be widely imitated from Paris to Prague. The publication of such engravings was an important element in the dissemination of ballet”); Lieure 185 iii/iv; Reade 15.

[105] 1637: “Sesta scena di tutto cielo.” Etching by Stefano Della Bella (1610–1664) after Alfonso Parigi the Younger (d. 1656) from the series *Le nozze degli dei*. 20.6 x 28.6 cm.

“The Wedding of the Gods” (see Item 23 for the complete libretto) was an opera first performed in Florence in the open-air theatre of the Pitti Palace courtyard on 8 July 1637. The production celebrated the wedding of Grand Duke Ferdinando II de’ Medici (1610–1670) to Vittoria Della Rovere (1622–1695), daughter of the duke of Urbino (see also Item 106). Della Bella’s etching of the sixth scene, set in heaven, is intended to immortalize the union of the regal couple. The heavenly dancers to the left arrange themselves as the initials “FO” (for Ferdinando) and those to the right spell “VA” (for Vittoria).

REFERENCES: DeVesme/Massar 924; EB 3rd 5B; Nagler, 162–74, fig. 126; Reade 21 (illus.); Solerti, 197–211.



Etching by Jacques Callot of the First Intermezzo
 of the *Liberatione di Tirreno* (Item 104).



Dame en habit de Ballet

Le Pautre delin. et sculp. cum priuilegio Regio.

Ce vend sous les charniers S^t. Innocens.

Engraving by Le Pautre after Bérain
of a Woman in a Dance Costume (Item 107).

[106] 1637: "Figure della festa a cavallo" [Figures of an equestrian ballet]. Etching by Stefano Della Bella (1610–1664). 20.6 x 28.6 cm.

The nuptial festivities for Ferdinando II de' Medici (1610–1670) and Vittoria Della Rovere (1622–1695) culminated in an equestrian ballet in the amphitheatre of Boboli Garden behind the Pitti Palace (see also Items 23 and 105). Felice Gamberai equipped the theatre and supervised the invention of the pageant cars and machines. Ferdinando Saracinelli (c. 1590–c. 1640) lifted the plot from the *Gerusalemme liberata* by Torquato Tasso (1544–1595). The action centers on the attempts of the enchantress Armida to lead astray the Christian knights who have laid siege to Jerusalem. Only the arrival of Chaste Love on a car liberates the bewitched warriors. This etching is notable for showing the arrangement of the amphitheatre, the style of the cars, and the various geometrical patterns that the horses executed.

REFERENCES: DeVesme/Massar 50; Nagler, 162–74; Solerti, 197–211 (illus. on p. 199).

[107] 1680s: "Dame en habit de ballet" [Woman in a dance costume]. Engraving by Jacques Le Pautre (d. 1684) after Jean Bérain (1640–1711). 30.1 x 19.7 cm.

[and]

[108] 1680s: "Homme en habit de ballet" [Man in a dance costume]. Engraving by Jacques Le Pautre (d. 1684) after Jean Bérain (1640–1711). 29.7 x 19.6 cm.

Unlike Bérain's engravings for *Le Triomphe de l'Amour*, these figures (Items 107 and 108) have no specific identity and are tied to no known production. In line and ornamentation they typify Bérain's style at its most effusive. A multiplicity of patterns in the costumes contributes to an overwhelming abundance of detail in both fabrics and trim, making it difficult to determine where fabric ends and decorative trimming begins. The man's costume contains varying patterns of acanthus leaves and swirling arabesques; grotesques in the form of monster heads on the chest and shins; geometrical trim and tassels around the border of the *tonnelet*; scrolls on the upper chest and shoulders; stripes and tassels on the fabric hanging from the elbows; and many jewels set in strips of fabric at the shoulders, chest, waist, and neck. The woman's costume has many

theatrical touches: the billowing *mante*, a plumed helmet with a large jewel over her forehead, hair falling in curls and bows instead of lifted up in the *fontange* style, and a mask in her right hand. The man also has a plumed helmet, a sword hanging at his left side, and castanets, which indicate that he is a professional dancer. Both costumes have elaborate shoes that complement the rest of the attire. The only restraining elements in these costumes is symmetry. Beyond that, Bérain has created a profusion of ornamentation that contains an extraordinary amount of movement within the patterns themselves—movement that anticipates, echoes, and recalls the dance steps the two figures perform.

REFERENCES: Sowell, 120–25 (much of the costume description is taken verbatim from this thesis); [107] K 162; Weigert 202 ii/iii; [108] K 161; Weigert 203 ii/iii.

[109] 1680s: “Habit de sculpteur.” Engraving from Occupations by Jacques Le Pautre (d. 1684) after Jean Bérain (1640–1711). 30.3 x 19 cm.

Jean Bérain designed a series of allegorical costumes presenting artists and craftsmen dressed in the tools of their trades. The designs fall within the Neoplatonic tradition that images directly addressed the mind and immediately revealed the identity of the character. In the costume for the sculptor, Bérain used the tools and products of the sculptor’s art to define the character. The artist carries his hammer and chisels and wears other tools along with masks, scrollwork, and sculptured trim. The figure wears shoes with heels lower than typical court styles. This detail, coupled with the placement of legs and feet, suggests that the figure is dancing. The costumes of this series may have been designed to be worn by nobles as they entertained each other with danced *entrées* at *mascarades*. Professional dancers were also called upon from time to time to entertain courtiers at costume balls. Therefore, such costumes as the sculptor’s might have been worn by early students of the Académie Royale de Musique. This engraving is extremely valuable in that it enables the dance historian to conjure up images of those costumes described in the *Mercure Galant* for which no visual record is extant.

REFERENCES: EB 3rd 25B (“The attributes of the role in a theatrical work were usually added to the basic costumes”); Sowell, 78–87, fig. 17; Weigert 211 ii/ii.



Jean. Bérain. fn.

Jacob. le Pautre sculp.

Habit de Sculpteur

Se Vend Chez Gantrel a l'imag. f. Mauv. avec privil. du Roy

Engraving by Le Pautre after Bérain
of a Sculptor's Costume (Item 109).

[110] Late 1600s: "La Bohemiene" [The gypsy]. Hand-colored engraving by Nicolas Bonnart (1636–1718). 25 x 17.4 cm.

Bonnart's "La Bohemiene" shows a gypsy dancing while playing a tambourine. (See the front cover.) The fingers tapping the tambourine, the dress falling off the right shoulder, the flowing and loose costume, the prominence of the feet, and the slightly swaying hips anticipate the quatrain that appears below the figure. It translates: "She dances well the galliard, minuets, and passepieds; but one must always pay attention to her hands, rather than to her feet."

REFERENCES: No other copy has been located.

[111] Late 1600s: "Prospect des Churfürst: Saechs. in dem Residentz Schlosse Dresden sich befindlichen Riesen-Saals zu sammt dem darauf gehaltenen Mohren-Ballette" [Moorish dance]. Engraving by Johann Azelt (b. 1654). 46.9 x 58.3 cm.

Azelt worked in Nuremberg under different names, including Azold and Azoldt. This magnificently engraved folio-size plate apparently comes from a festival book, as "Num. 17" and "pag. 106" appear at the top margin. The print shows nine dancers—two couples to either side of a single male dancer. The men all have one leg lifted in the act of jumping; all nine figures have their hands extended but fairly close to their hips. The title indicates that they are engaged in a Moorish dance in the Dresden castle. The small figures of the dancers, however, seem a pretext for showing the vastness and elaborate decoration of the castle hall. The ceiling is covered with signs of the zodiac; six large chandeliers extend in a line from the center of the ceiling; tapestries and antlers adorn the walls; and festively costumed statues appear in a row of niches.

REFERENCES: No other copy has been located.

Eighteenth Century

[112] c. 1710: "Louis Pécour, Pensionnaire du Roy" (1653–1729). Engraving by François Chéreau (1688–1729) after Robert Levrac-Tournière (1667–1752). 41.7 x 29.4 cm.

Pécour—a French dancer, choreographer, and ballet-master—performed in the ballets of Pierre Beauchamp (1636–1705), who was his teacher, and Jean-Baptiste de Lully (1639–1687). He succeeded Beauchamp at the Opéra, choreographing many dances and publishing them in Feuillet notation. This engraved half-length portrait shows Pécour wearing stage clothes and holding an open book in Feuillet notation. The caption describes Pécour as a royal pensioner, an inventor of ballets for the Académie Royale de Musique (the Opéra), and dancing-master to the duchess of Burgundy.

REFERENCES: *400 Years L* (illus.); Reade 46 ("a good example of the ornate, definitive style of line-engraving perfected by the Drevet family in the early eighteenth century").

[113] 1730s: Marie Camargo (1710–1770). Etching and engraving by Laurent Cars (1699–1771) after the painting by Nicolas Lancret (1690–1743). Published in Paris. 45.5 x 56.9 cm.

Born in Brussels of a Roman family, Camargo débuted at the Paris Opéra in 1726, where she became a fierce rival of Sallé (see Item 114). They were the two greatest female dancers of the eighteenth century. She made many technical innovations and is credited with inventing the heelless ballet slipper. A *danseuse d'élévation*, she specialized in technical jumps, such as the *cabriole* and the *entrechat*. Cars's engraving of Camargo is one of the most famous classical dance images. She wears a dress adorned with flowers that extends almost to her ankles, and she dances in a forest glade. Accompanying her are a player of pipe and tabor (to the right) and two violinists, a recorder player, and a bassoonist (to the left). A young man seated on the ground gazes rapturously at her ankles.

REFERENCES: EB 3rd 40; IG 15 (illus.).

[114] 1733: Marie Sallé (1707–1756). Engraving by Nicolas IV de Larmessin (1684–1753) after the painting by Nicolas Lancret (1690–1743). Published in Paris. 44.8 x 55.8 cm.

Though slightly older than Camargo (see Item 113), Sallé—who was the daughter of an acrobat—began dancing in popular theatres rather than at the Opéra, where she eventually became Camargo's rival. As Camargo was praised for her virtuosity, Sallé was lauded for her intellect and expressiveness. In de Larmessin's engraving, she wears a flower-decorated dress that hangs to just above her ankles. She stands in a typical baroque dance position, with her arms extended and her thumbs and forefingers touching. To the right are four musicians playing woodwind instruments on the steps of a colonnaded edifice; to the left are three women in a pose reminiscent of the Three Graces.

REFERENCES: EB 3rd 41; IG 18 (illus.).

[115] 1759: Carolina and Charlotta Frédéric in *Pygmalion*. Engraving by Jan Punt (1711–c. 1779) after G. van der Myn. Printed in Amsterdam. 38.2 x 26 cm.

The Frédéric sisters were daughters of Frédéric Sluyter, a Dutch actor-manager, and grand-nieces of François-Duval Malter, who was their teacher and the dancing-master at the Paris Opéra. They were child performers who had distinguished careers in Holland as they grew up. Their grandfather Malter ("the Englishman") partnered Marie Sallé in her own 1734 production of *Pygmalion* in London. This print, dated 1759, shows the two sisters in a 1758 performance of the same ballet. "This Amsterdam print of *Pygmalion* seems far more traditional in feeling than Sallé's ballet" (MHW, 44).

REFERENCES: MHW, 36, fig. 31 ("one of the most charming 18th century prints").

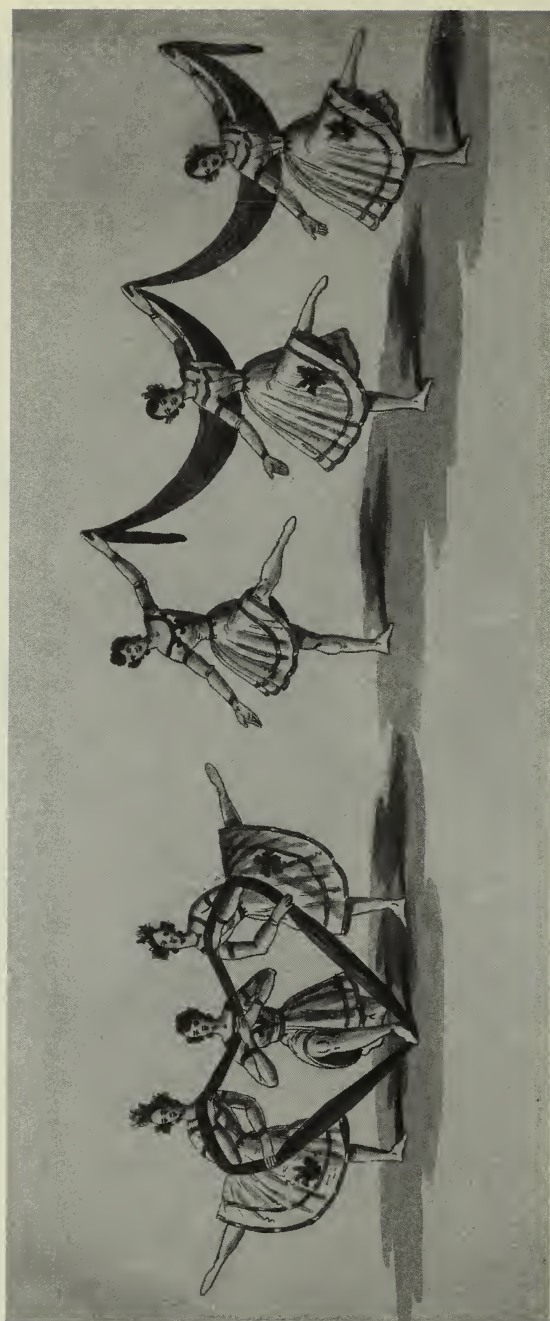
[116] 1765: "Fêtes données à Vienne à l'occasion du mariage de Joseph II avec Marie Josephine Antoinette de Bavière, le 23 Janvier 1765." Engraving by Mme Lesueur after Nouguez. 37.2 x 26.2 cm.

This engraving shows Archduke Ferdinand (to the left) and Archduke Maximilian (the winged Cupid figure in the center) dancing with their sister Marie Antoinette (to the right). Four ladies of the court appear on the left and four courtiers to the right, and their names are indicated below the figures and above the caption. The occasion was the marriage of Emperor Joseph II (1741–1790) and Marie Josephine of Bavaria. (For the coronation of Joseph II see Item 60.) The dance took place in the Viennese imperial gardens of Schonbrunn Palace. The engraving comes from the series *Galerie historique de Versailles*.

REFERENCES: LS 155 (illus).



Brugnoli and Samengo in *L'Anneau magique* (Item 121).



Pas de Trois Formations from Constantin's Album (Item 122A).



Pas de Quatre Formations from Constantin's Album (Item 122B).

[117] 1781: "A Stranger at Sparta" (Auguste Vestris [1760–1842]). Etching and aquatint by Francesco Bartolozzi (1727–1815) and Benedetto Pastorini (c. 1746–c. 1803) after Nathaniel Dance (1734–1811). Published in London, 2 April 1781. 32.2 x 32 cm.

Auguste Vestris, the illegitimate son of Gaetano (see Item 118) and Marie Allard (1742–1802), was trained by his father. He made his début in 1772 and enjoyed immediate success as a gifted dancer. Soon he was widely acclaimed for his sensational *élévation* and technical virtuosity. In 1776 he was appointed a soloist at the Opéra. In 1781 he appeared with his father in London, where the British Parliament cancelled its sessions to allow its members to see the Vestris dance. In this print an ebullient Auguste is shown balancing on one leg. He later became one of the most illustrious ballet-masters of his time and numbered Jules Perrot (1810–1892), August Bournonville (1805–1879), and Marie Taglioni (1804–1884) among his pupils.

REFERENCES: EB 3rd 45A ("Auguste joyously assumes an *écarté* position, balancing on one foot as do the geese in the spandrels below"); IG 22 (illus.); Reade 66 (illus.).

[118] 1781: "Six Guineas Entrance and a Guinea a Lesson" (Gaetano Vestris [1728–1808]). Etching and aquatint. Published in London by Paul Sandby (1725–1809), 20 June 1781. 31.8 x 31.6 cm.

Gaetano Vestris, an Italian dancer and choreographer, was the father of Auguste (see Item 117). In 1748 he made his début at the Opéra; three years later he was appointed *premier danseur*. He is often cited as the first dancer to appear without a mask, which occurred in a production of *Jason et Médée* (see Item 119). Known for his conceit and vanity, Gaetano is shown in this humorous portrait with his nose in the air as he teaches a goose to dance.

REFERENCES: Apparently not recorded in any of the standard catalogues of dance prints.

[119] 1781: "Jason et Médée: Ballet Tragique." Hand-colored etching and aquatint by Francesco Bartolozzi (1727–1815) after Nathaniel Dance (1734–1811). Published in London by John Boydell, 3 July 1781. 40.8 x 46.4 cm.

An Italian-born dancer who achieved fame in France, Gaetano Vestris (1728–1808) proudly considered himself “the god of the dance.” He was the greatest *danseur noble* of the eighteenth century, and this print satirizes one of the grand tragic ballets in which he appeared. Here he is shown with Giovanna Bacelli (c. 1753–1801), who danced the role of Creusa, and Adélaïde Simonet, who starred as Medea, in *Jason et Médée*. The ballet had been created, with Gaetano in the lead role, in 1763 by J.-G. Noverre (1727–1809), the greatest eighteenth-century choreographer and theoretician of dance (see Item 58). But in 1781, for the London production, Gaetano audaciously presented it as his own work. The scene depicts the elder Vestris falling back in a highly dramatical gesture.

REFERENCES: EB 3rd 44 (illus.); IG 21 (illus.); Reade 67 (illus.).

Nineteenth Century

[120] 1817: “La Belle assemblée, or Sketches of Characteristic Dancing.” Hand-colored etching by George Cruikshank (1792–1878). Published in London, 31 August 1817. 20.9 x 56 cm.

George Cruikshank created several thousand etchings during his long career and is most famous as the illustrator of the early novels of Charles Dickens (1812–1870). In this etching he satirizes contemporary dance styles; at the same time he displays remarkable skills of observation. The dances he caricatures include the country dance, Scots reel, Irish jig, minuet, German waltz, French quadrille, Spanish bolero, and “Ballet Italienne.” An exhausted dancing master appears to the far left, while the pictures on the wall depict other varieties of dancers: dancing dogs, a dancing bear, a dancing horse, rope dancing, St. Vitus’s dance, and a mad dancer.

REFERENCES: See Lillian Moore, *Dance Magazine* (April 1951): 17–21.

[121] 1832: “Sig.r Samingo [*sic*] and Made. Brugnoli, in the Grand Ballad *L’Anneau Magique*” (Paolo Samengo and Amalia Brugnoli [b. before 1810]). Number 2 from “Sketches in the King’s Theatre,” a set of six lithographs by Levasseur. Printed by Meifred Lemer cier & Co. Published in London, May 1832. 25.3 x 22.5 cm.

An Italian dancer, Amalia Brugnoli was *prima ballerina* of the Teatro San Carlo in Naples during the 1820s. Some historians cite her as the first ballerina to dance *sur les pointes* (on her toes). This lithograph of Brugnoli and her husband

Samengo in a *pas de deux* from *L'Anneau magique* is important as an early iconographical representation of a dancer in that position.

REFERENCES: EB 3rd 49; Eng. 140 (Series B); IG 106 (illus.); Reade 108.

[122] c. 1835–1840: Choreographic Notation for Two Balletic Scenes. Two sheets of watercolors, each stamped “Romano A. Constantin / Ital. Mimik des Konigl. Neapal, theater / Circus / Mimik – Pantomimen und Balletten / Arrangeur oder Regisseur,” from the same album: (A) Two *pas de trois*. 22.3 x 34.8 cm. (sheet). (B) Two *pas de quatre*. 22.5 x 34.9 cm. (sheet).

The first sheet (A) presents two *pas de trois* formations. The one on the left has two ballerinas framing a kneeling male dancer; the one on the right depicts a male dancer and two ballerinas in a line formation. Each group has a long red shawl that the dancers are manipulating. The first *pas de châte*, for example, shows the fabric shaped like a heart. In the other, the red fabric visually links the three dancers.

The second sheet (B) shows two symmetrically balanced *pas de quatre*. Containing only ballerinas, these groupings demonstrate symmetrical formations. Apparently both sheets were intended for circus ballets, a specialty of the Italian stage-manager Romano Constantin.

REFERENCES: See Marian Hannah Winter, “Theatre of Marvels,” *Dance Index* 7, Nos. 1–2 (Jan.–Feb. 1948): 36–37, where two other sheets—showing “choreographic notation for a circus-ballet” and apparently from the same album—are reproduced.

[123] c. 1834–1835: Taglioni as the Sylphide beside the Sleeping James in *La Sylphide* (1832). Mezzotint after the 1834 painting by Gabriel Lépaule (1804–1886). 48.7 x 37.6 cm.

Born in Stockholm, Marie Taglioni (1804–1884) was Queen Victoria’s favorite and the greatest Romantic ballerina. Renowned throughout Europe, she greatly influenced the evolution of the Romantic ballet. Her greatest role was as the star of *La Sylphide*, created for her by her father, Filippo Taglioni (1777–1871). This exquisite mezzotint shows the opening tableau from *La Sylphide*. James Reuben, danced by Joseph Mazilier (1801–1868), is asleep in a wing chair, dreaming of the Sylphide (Taglioni), who kneels by his side in bare feet. This ethereal role established Taglioni as a dancer of lofty spirituality, in contrast to the earthy sensuality of Fanny Elssler (1810–1884).

REFERENCES: B/S 18, pl. 15; Fr. 97; cf. EB 3rd 52 (London version; illustrated).



Taglioni as the Sylphide beside the Sleeping James (Item 123).

[124] c. 1834–1835: Portrait of Marie Taglioni (1804–1884) as La Bayadère. Lithograph by R. J. Lane (1800–1872) after a drawing by A. E. Chalon (1780–1860). Published in Paris by Rittner et Goupil. Printed by Lemercier, Benard et Cie. 38.5 x 26.1 cm.

One of Taglioni's greatest roles was as La Bayadère in the 1830 opera *Le Dieu et la Bayadère* by D. F. Auber (1782–1871). The choreographer was her father Filippo (1777–1871). This lithograph shows Taglioni in this role. Unlike Item 123, in which she was made to appear barefoot (an artistic convention related to her identity as a sylph), here she is shown *sur les pointes* (a technique for which she was famous) and in shoes with ribboned support across the toes as well as at the ankles. The billowing skirt and shawl give a suggestion of circular movement. Her jewelry is heavier than the simple strand of pearls in which she is so often shown and includes a pearl headdress and dangling earrings.

REFERENCES: Fr. 104; Taglioni 27 (illus.); for English versions, cf. B/S 1, pl. 3; EB 3rd 54; Eng. 112; IG 108 (illus.).

[125] 1837: "Pauline Duvernay" (facsimile signature). Colored lithograph by and after J. F. Lewis (1805–1876) of Pauline Duvernay (1813–1894) as Florinda in *The Devil on Two Sticks* (*Le Diable boîteux*) by Jean Coralli (1779–1854). Published in London, 14 February 1837, by Thos. McLean; Paris, chez Rittner et Goupil. Printed by C. Hullmandel. 38.8 x 28.5 cm. (image).

A student of Auguste Vestris (1760–1842) and Filippo Taglioni (1777–1871) at the ballet school of the Paris Opéra, Duvernay made her debut in 1831. One of her greatest successes was in the cachucha, a Spanish dance for a single dancer with castanets that Fanny Elssler (1810–1884) had made famous. She wears the easily recognizable pink-and-black cachucha costume in this print.

REFERENCES: B/S 43, pl. 32; Eng. 45; IG 57; Migel 28.

[126] 1840: "Mademoiselle Cerrito." Colored lithograph by J. S. Templeton (fl. 1819–1857) after Alexandre De Valentini of Fanny Cerrito (1817–1909) in *Le Lac des Fées* by Antonio Guerra (1810–1846). Published in London, 15 July 1840, by J. Mitchell; in Paris, chez Rittner & Goupil. Printed by J. Graf, Printer to Her Majesty. 45.5 x 34.3 cm. (image).

Cerrito, a Neapolitan ballerina, studied with Jules Perrot (1810–1892), Carlo Blasis (1795–1878), and Arthur Saint-Léon (to whom she was married from 1845–1851). She was one of the most celebrated dancers of the Romantic era. She débuted in 1832 in Naples and during the years that followed performed in all the major European capitals. She became especially popular in London, where she created the lead role in *Ondine* and danced in the *Pas de quatre* (see Item 129).

REFERENCES: B/S 55, pl. 39; Eng. 20; *Glories* 38; IG 45.

[127] c. 1840: “Melle Fanny Elssler.” Mezzotint of Fanny Elssler (1810–1884) after an 1839 painting by Emile Champmartin (1797–1883). 38.9 x 30.8 cm. (image).

Known for her sensual temperament and dramatic projection, Elssler enjoyed a meteoric career during the height of the Romantic ballet. She began dancing on the Viennese stage in 1818, took Naples by storm in 1825, and then débuted in Berlin (1830), London (1833), and Paris (1834). In 1840 she toured America. This seated portrait of Elssler is in proof state before letters. Untitled except for an inscription in pencil below the image that reads “Melle. Fanny Elssler,” it appears to be a French mezzotint never before recorded or reproduced.

REFERENCES: See Ivor Guest, *Fanny Cerrito*, 2nd ed. (London: Dance Books, 1974), opp. p. 96 (reproduction of Champmartin’s oil painting).

[128] 1845: “The Three Graces.” Colored lithograph number 416 by Nathaniel Currier (1813–1888). Published in New York. 29.7 x 21.1 cm. (image).

Currier, later of Currier & Ives fame, started his business in Boston in 1834 but moved to New York two years later. (Ives did not join the firm until 1852 and became a partner only in 1857.) His lithographs record mid-nineteenth-century life and include, as with the present print, portraits of celebrities that were copied from other artists. In this print the names given for “the three graces”—embodiments of the past, present, and future—are Taglioni, Elssler, and Cerito [*sic*]. In reality, the dancers depicted are Marie Taglioni as the Sylphide, Fanny Elssler in the cachucha, and, most likely, Carlotta Grisi (1819–1899) in the *pas de Diane* from *La Jolie fille de Gand*. Currier copied a French print of “Les Trois Grâces” that included “Miss Ceritto” under the figure of Grisi and that initiated the mistake perpetuated in various American versions.

REFERENCES: Amer. I, 62; Migel 56; cf. B/S 19, pl. 1.



Fanny Elssler (Item 127).

[129] 1845: "The Celebrated Pas de Quatre." Lithograph by and after A. E. Chalon of Carlotta Grisi (1819–1899), Marie Taglioni (1804–1884), Lucile Grahn (1819–1907), and Fanny Cerrito (1817–1909) in the *Pas de Quatre*. Published in London, 8 September 1845, by J. Mitchell, Publisher to Her Majesty; Paris, chez Goupil et Vibert. Printed by T. H. Maquire and M. & N. Hanhart. 44.7 x 38 cm. (colored image).

A. E. Chalon (1780–1860), a Swiss-British painter and illustrator, is famous as Marie Taglioni's portraitist. This lithograph, the most famous of the Romantic era, commemorates the *Pas de quatre*, a ballet composed by Jules Perrot (1810–1892) and performed at Her Majesty's Theatre on 12 July 1845. The ballet brought together the four greatest ballerinas of the day.

REFERENCES: B/S 8, pl. 7; EB 3rd 63; Eng. 94; Migel 55.

[130] 1847: "Madelles. Carolina Rosati / Coralia." Colored lithograph by Emile Desmaysons (d. 1880) after the painting by Alexandre De Valentini of Carolina Rosati (1826–1905) in *Coralie or the Inconstant Knight* by Paul Taglioni (1808–1884). Printed in Paris by Lemercier. 39 x 29.8 cm. (oval image).

A student of Carlo Blasis (1795–1878), Rosati first appeared on stage at age seven but did not make her London début until 1847. Her début at the Paris Opéra followed in 1853. She created the leading role in Joseph Mazilier's *Le Corsaire* in 1856 and *Marco Spada* the following year.

REFERENCES: B/S 65, pl. 48 ("The background is formed by a moonlit romantic landscape which is perhaps the most beautiful to be found in all the prints of the ballet"); Fr. 91; *Glories* 84, pl. XIV.





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